THE FUREYS & DAVEYARTHUR





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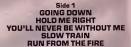
E COING DOWN

\$ 2.00

Featuring
GOING DOWN
ONE MAN'S CLIMATE
CAUSE WE HAD IT ALL







Side 2
ONE MAN'S CLIMATE
WIDE WORLD
MAGDALENE
CAUSE WE HAD IT ALL
FEEL MY BODY SHAKING

Songe by Gery end Kevin Breit; except "Have It All" by Kevin, Gary and Garth; end "Megdelene" by Gary, Kevin and Lorry Kirkwood

Mixed by John Agnello at Record Plent Studios, NYC
Assisted by Ted Trewhella

"Magdalene" mixed by Stephen Taylor at Farmyard Studios, Buckinghamehire, Englend Engineering and production sesistance: Gery Furniss Recorded at Hypnotic Sound Studios, Toronto, Caneda

Additional recording: Grant Av., Hamilton; Manta Sound, Toronto;
Metalworka, Missaussauga; Farmyard Studio, Buckinghemshire, England; and The Record Plant, New York.

Engineers: Bob Doidge, Ron Searles, Stephen Taylor, Hugh Cooper, John Agnello

Additional overdube on "Going Down" and "You'll Never Be Without Me" produced by William Wittman.

Mastered by Bob Ludwig at Masterdisk

The Breit Broe. are:
Gary Breit * Vocale and keyboarde
Kevin Breit * Guiters, base, keys
Garth Breit * Drume and percussion
lan DeSouza * Base

Additional Musicianes

Rim Brown - Background vecale on "Slow Trails"

Experience of the Committee of the Co

Special Thank You—Bob Busiek, William Wittman, Simon Low, Bob Feidan, and everyone at RCA Records.

Thank you—Bob Doldge, Steve Long, Ron Kreidman, Eag., Greg Coatea, Lou Dublestyne,
Dave Bestyl and BED, Ruse Bossell, Steve Webster Squesza Club, Gene, Kewel Caneda, Serge Fortune,
Joe Varga, Monice Traumuth, Reg and Pat Cross, Lorry Kirkwood, Ron Raid, Don and Joyce Breit, Ron et Menta,
Joe Primous and Earl Tornur of Phesa One, Clerk Miller

Art Oirector/Design: Rie Lawerke/Pietro Aifieri Photography: Moshe Brakha







HISTORY OF ROCK PART 3 THE FIFTIES

- 1. PLEDGING MY LOVE . Johnny Ace . ABC
- 2. AT MY FRONT DOOR FI Dorados Lost Nite
- 3. STORY UNTOLD . Nutmegs . Lost Nite
- 4. CHURCH BELLS MAY RING . Willows . Morty Craft
- 5. MY PRAYER Platters Mercury
- 6. GOODNITE SWEETHEART, GOODNITE . Spaniels Lost Nite

SIDE B

- 1. YOUNG LOVE . Sonny James . Capitol
- 2. OH WHAT A NITE . Dells . Lost Nite
- 3. A ROSE AND A BABY RUTH . George Hamilton IV
- 4. TEEN-AGE CRUSH . Tommy Sands . Capitol
- 5. GONE Ferlin Husky Capitol
- 6. DESERIE Charts Lost Nite

- 1. DIANA e Paul Anka e Eric
- 2. LONG LONELY NIGHTS Lee Andrews &
- The Hearts . Lost Nite 3. TONITE, TONITE . Mello-Kings . Lost Nite
- 4. AT THE HOP . Danny & The Juniors . ABC
- 5. TO THE AISLE . Five Satins . Lost Nite 6. LA BAMBA • Ritchie Valens • Lost Nite

- 4. LITTLE STAR Elegants ABC
 - 2. TRICKLE, TRICKLE . Videos . Lost Nite
 - 3. SEA OF LOVE . Phil Phillips . Mercury
 - PERSONALITY & Lloyd Price & ARC 5. THERE'S A MOON OUT TONIGHT & Capris
 - Lost Nite 6. BROKEN HEARTED MELODY . Sarah Vaughan









Included in this album are a few of the many great tunes that contributed to the exciting and colorful early days of rock and roll. At that time, of course, most "50 CALLED" pop music experts were predicting that this raucous, loud music had no future and year surely a "FLASH IN THE FAN". This album is a testimony to the fact that they could have been

George Michael's brief narrative on each of the cuts will only begin to point out the highlights of the early years. They are each rich in memories and great music. We hope that you'll enjoy the few we've been able to present on this LP. JAY COOK, PROGRAM DIRECTOR WELL

RECORD A

WHY DO FOOLS FALL IN LOVE

- Frankie Lymon and the Teenagers
 IN THE STILL OF THE NIGHT Five Satins
- COME GO WITH ME Dell Vikings
 LITTLE DARLIN' Diamonds
 WHOLE LOT OF SHAKIN' GOING ON Jerry Lee Lewis
- HONEYCOMB Jimmie Rodoers

- STAGGER LEE Lloyd Price
 IT'S ONLY MAKE BELIEVE Conway Twitty
 IT'S ALL IN THE GAME Tommy Edwards
 DONNA Ritchie Valens
- SINCE I DON'T HAVE YOU Skyliners
- LOVERS NEVER SAY GOODBYE Flamingos

- LITTLE BITTY PRETTY ONE Thurston Harris COULD THIS BE MAGIC Dubs
- TEARDROPS Lee Andrews and the Hearts
- MAYRE Chantels
- HAPPY HAPPY BIRTHDAY BABY The Tune Weavers SWEET LITTLE SIXTEEN Chuck Berry

- GET A JOB Silhouettes FOR YOUR PRECIOUS LOVE Jerry Butler ONE SUMMER NIGHT Danleers
- SIXTEEN CANDLES Crests
- TEARS ON MY PILLOW Little Anthony and the Imperials
- **BOOK OF LOVE Monotones**

DOUGLAS FISKE-ART DIRECTION

HISTORY OF BRITISH POP - VOL.12 IMMEDIATE, THE YOUNG BASTARD OF INDUSTRY





HISTORY OF BRITISH POP VOL.12

IMMEDIATE, THE YOUNG BASTARD OF INDUSTRY

Side 1: 1, ROD STEWART

Little Miss Understood 2. CHRIS FARLOW

Out of time 3. CLIFF BENNETT

One way love 4. AMEN CORNER

Gin house 5. P.P. ARNOLD The first cut is the deepest

The first cut is the deepes 6. TWICE AS MUCH Sittin' on a fence

Side 2: 1. AMEN CORNER Hello Suzie

2. P.P. ARNOLD (If you think you're) Groovy

3. THE NICE The thoughts of Emerlist Davjack

4. CHRIS FARLOWE Handbags and gladrags 5. TWICE AS MUCH

Crystal ball 6. CHRIS FARLOWE Think D'Abo

Jagger - Richards

Russell - Meade

Fletcher - Henderson

Stevens

Jagger - Richards

Wood

Marriott - Lane

Emerson - O'List

D'Abo Shuman - Fagin

Jugger - Richards

publish, one of the 'two basinesspeage's that foolerable tags, bank brought forth in those days smother one was Mary Quanti, When he was interteen years old, in 1903, he became munager of the Stoness and quiet as lartered one at that. The Stones were distalled that are stated to the state of the state o

Andrew Lnog Oldham was prohably one of the most influential, and certainly one of the most culourful people of British pop in the sixties. A fanatical neurotic with an incredible feeling for

end of 1967 when the Stones decided they didn't need him anymore. Loog was a millionaire by then and had founded his own record company, the first independent company in England, where the creativity of the artist was said to have the highest priority. The name of the company was Immediate, "the young bastard of industry" as Andrew liked to call it. Andrew had only just turned twenty and uwned the label together with Tony Calder. Soon after it was founded Immediate already had an impressive number of acts of high quality and this album is a kind of notehwork of what this label had produced in its hightimes. The Small Faces were the most successful group and they describe their own L.P. in this series: all the others are pathered on this album. To start with (ladies first) there is P.P. Arnold, a little singer who came to England as a member of the Ikettes and staved there to start a solo-career; especially her first hit is worth mentioning; First Cut Is the Deepest, a song by Cat Stevens that she rendered absulutely marvellously. P.P. Arnold was accompanied by a quartet which would soon leave her to start a great career with a number of dubious records: The Nice. Their first and best work too appeared on the Immediate label and they are also represented on this album Oldham's association with the Stones also provided some surpri-

see on his own labels boomedicted Mick Jagger took the first steps on the gland forgood fixed with a sugar by a big, borded-looking young man with the kind of candipoper voice to high borded-looking young man with the kind of candipoper voice to high properties of the superior of the superior of the superior of the superior has superior of the left in a unable con- of an independent of the superior of the superlated by the superior of the superior (this continue) and the superior of the

as a cityanily, means for the Stome, into the nordit even before the Stome recorded IA, Couple of twy moderate, very also how the Stome recorded IA, Couple of twy moderate, very also how Fewer, into a piece of massic that could could be recomparison with the Stomes-version that was redeased their run. Herb lagged with the Stomes-version that was redeased their run. Herb lagged Stome and the stome that the stome that the stome that the Island Paces based say, Marriar's was rough Hundle Pe Ia, the Stome Harriar (recorded before he would start his constituted to IL-3, start having any Will Scompank, i.e., for the start and search Lay start having any Will Scompank, i.e., for the start and searching a lay that the start is the start of the

B) now Andrew Oldham has taken up quite other things and Immediate no longer exists; that's not so bad, there are more things that don't exist any more. But maps te that's what makes this album so nices it saves all that heartiful music from oblision.







1955-1960 BRITISH

DON'T NOBODY NOVE LIE LAWRENCE (ROBLETS DELUGE) CHAPPELL NORRIS LTD © 1854

PRODUCED BY RAY MARTIN
ROCK N'N ROLL OPERA
LEE LAWRENCE
HEAT AND ROCK LOUISI NESSELTED BY 1996
HERCE, MERCE, PERCE
WERCE, MERCE, PERCE
WHILE TAILER
JOE PENANTA LOIS MUSIC LET P 1958
PRODUCED BY CEORGE MARTIN

4. COOL SHAKE WHITNEY BRAMERI PETER WAI RIGE MUSIC EMI C 1957

ROUCH AND THE SMOOTH BEAN WEBB (SEMMOUR MORE) ROBSENS MUSIC LTD END @ 1999 PRODUCED BY GEORGE MARKIN SLIM JIM TIE TERRY WAYNE WAYNE SANDERSONI CHAPPEL MUSIC LTD @ 1997

PRODUCED BY NORMAN NEWELL AIN'T THAT A SHAME THE SOUTHLANDERS
DOMING BARTHOLOMEWS FRANCIS
DAS & BILLYTER EMI 7: 1955 NINETY-NINE WAYS

RICKY JAMES
(ANTHONY SEPTEMBER) GOOD MUSEC LTD ± 1957
PRODUCED BY NORRIE PARAMOR

BABY TALK BILL AND BRETT LANDIS IMELVIN SCHWARTZI BURLINGTON MUSIC LTD # 1959 PRODUCED BY NORMAN NEWELL 10. COOL COOL
SHARKY TODD & THE MONSTERS
INDRE FISHER: MCPS # 1899

SIDE TWO I. BETTY BETTY (GO STEADY

WITH ME) DICKIE PRIDE (ROSS BARRY) PETER MAURICE MUSIC EMI © 1500 PRODUCED BY NORRIE PARAMOR INCE EACER TRANSS RHODES WILLIES CAMPBELL CONNELLY © 1998 RODE CED BY NORRIE PARAMOR

SUMMERTIME BLUES THE VIPERS
ICOCHRAN CAPEHART CINEPHONIC MUSIC CO # 1955
PRODUCED BY GEORGE MARTIN 4. IF YOU'RE SO SMART, HOW COME YOU

IF YOU RE SOME THE ROLE IN ROLE SIX OF THE SIX OF THE ROLE IN ROLE OF THE ROLE IN ROLE OF THE ROLE OF

FEDUCATE COMP.

S. LATER VIOLETY
OF THE CONTROL OF THE STATE OF THE ST

LIVING DOLL
RAY ELLINGTON NGTON ACUTE ROSE PUBL LTD * 1858

DYNAMO LES HOBEAUX CONNUR PAN MUSIK LTD © 1997 CONNUR PAN MUSIK LTD © 1997

PRODUCED BY NORMAN NEWTER

9. CRAZY LITTLE DAISY
NEVILLE TAYLOR
(GLASSIR) VALE MUSIC # 14/9
PRODUCED BY GEORGE MARTIN

NO MORE VINCE EAGER VINCE EAGER VIANDERS MARTIN) CARLIN MUSIC CORP # 1956 PRODUCED BY NORMAN NEWELL

ORIGINAL SOUND RECORDINGS MADE BY EMI RECORDS LTD THIS COMPILATION © 1985 BY SEE FOR MILES RECORDS LTD 1985 SEE-FOR-MILES RECORDS LTD A COLIN MILES COMPILATION CUTTING ENGINEER HARRY MOSS SLEEVE DESIGN VIC HAIDAR/ALAN BLACK



George Martin, whether he relishes it or not will always be remembered as the fifth Beatle their producer on Pariophone records. The synonymous with Columbia's Cliff Richard and the Shadows whilst Wally Ridley, hardly a consolidated E.M.I's home-grown success story with Johnny Kidd and the Pirates on H M V Without wishing to omit equally talented a 'n' chiefs like Norman Newell, John Burgess, Bob Barratt et al who would share the E Moto-goster of artists, Martin, Paramor and Rutley use significant in that it was they that were gir the job of emulating the first scains of American Rock 'n' Roll for the E. M.T.

American Rock II was Northe Paperson with signed the 'Housewest Phoice' here Lee Laserence of the Country of th indiage of material, which included A cover Tennessee', Ernie Ford's "Cive me voor Word" and an eventual second chart placing with the much recorded 'Suddenly there's a Valley. However some bright spark realised that Lawrence's operatic training could be quited and thus the highly novel 'Rock 'n' Roll Opera' was born Another 'cover', this time of Anissen Allen's "Don't Nobody Move" made up the flip After a sensible return to Ray Martin accompanied ballads Lee Lawrence closed by account with one final single on Top Rada

late 1959 and passed away in February 1961 I wouldn't be at all surprised if George Martin was looking for some sort of Little Richard hybrid when he put Neville Taylor oppo Parlophone in 1958. Originally from Georgetown British Cuiana, Taylor had foots himself in Great Britain via the R.A.F. as a radar mechanic. He developed from being barrack-room entertainer to more serious study with Harry Gold and his Pieces of Eight, a much broadcast dance-band of its day. A short snell in studying Law and History as Classon University didn't get in his way as he progressed to television and bookings on The Ted Ray programme and The Benny Hill show.

George Martin apparently spotted talent a the Astor club in London's West End thus Neville's next stop was The Abbey Road Studi The inevitable 'cover' was found in an Andy Williams single "House of Bamboo" for his debut, but the far more interesting flip "Merce Mercy, Percy" is recycled here along with his fourth and final single for E.M.I. Dick Glasser's

Despite a no hit status, he is reasonably well remembered for regular appearances on Jack Good's Oh! Boy T.V. er along with "The Cattery' who certainly looked the part. A final single for Oriole emerged in '61 before reality

Tin Pan Alley used to thrive on Public Relations bodies. The kind of people who would dream up billings like 'Larry Page - The Teenage Rage' No one would be more embarrassed than the well heeled music-media man of Weybridge, that is the modern day Larry

In 1956 he was packing records at the E.M.I. factory in Hayes, in 1957 he was on the label. Again a product of Norrie Paramor, he lasted for three Columbia singles until he got wise and sat the other side of the desk. Norrie selected a Sal Mineo track and a Del-Vikings number to be sung by Larry for his first single and it is 'Cool Shake' that re-emerges here. That'll Be the Day' the follow up was totally slown-out by The Cricket original and after the third single Larry saw the light. By the midsixties he owned publishing, management and a record label with hits. He managed The Troggs at their height and the Kinks, which he still does Dean Webb wasn't so lucky, although his background rang true - Born in Porsmouth in 1940, a blacksmith at 15, won a talent contest in Reading, replaced Rory Blackwell in Basil Kirchen's band, dishwasher at the 2-1's, managed by John Foster whose other client was Cliff Richard, booked on Oh Boyf, signed by George Martin, given a one time hit (a one time

r'n' b hit) for his first single release, and a film song for follow-up (the title included here "The Rough and The Smooth"). Impressive

credentials but nowheresville in the results table Terry Wayne's dad Hank Foster taught him to play the guitar and together they appeared in Sunday concerts in Plumstead

BBC T.V's 'Six Five Special' was the next stop, which resulted in Norne Paramor calling the station to bung an E.M.I. deal his way, Cenumely interested in the hillfully bop avenue of Rock 'n' Roll, Wayne tried out versions of most of Carl Perkins repertoire. But the track included here "Slim Jim Tie" is all British and was written for him for his second single in

Vernon Neibeth, Frank Mannah, Harold Wilmot and his brother Allan made up Southlanders'. Arriving in England in 1954. fresh from The West Indies they fell on their feet, professionally speaking, and cornered the market in vocal outfit gigs, T.V. and Radio. Debuting with 'The Penguins' 'Earth Angel

they grabbed an import of Fats Domino's "Ain's that a Shame" with a follow-up in mind. To be fair their version hardly resembles the original but it didn't chart. "Alone" on Decca the (allowing year gave them their one success yet bey were never to shake off the kiddies avourite "I am a mole and I Live in a Hole" The UK Record Charts in the 1950's were often set put in a bizarre fashion whereby a hit single with alternate versions like Charlie Cracie's and Ricky James' alongside. It was the second of two H.M.V. singles by Ricky, the first having been a plunderation of "Knee Deep in the Blues Bighard Richardson (to lay full credits on him) was from London's Old Kent Road, where he usely kept his day job of a carpenter, in the of farish promuses from Wally Ridley in a Calabera all pub one chalt. However according so legand (B.M. L'egress department) he hit £100 r leek at The Blue Angel club for a season in

the byseum Balls om in The Strand, was the stompolog ground for Bull and Brett handis, or to be totally accurate. We lyon Hubby and Stuare Freedman - dispelling any brother theories

Scaper Freeman was the choreographer on the files version of "Six Five Special" and whilst scalebing out dancers at The Lyceum he got to Line Billy (Landis) Hobbs. They appeared logether, listly as dancers and later as a vocal day on Beuny Hill's early T.V. series, which was positably siewed by George Martin. He put them on Patisphone and discovered they wrote

Infortunately this spirited move didn't work across a couple of singles and their third and find studies include there was, - you've guessed it, a courte that turn of Jan and Dean's hit

Both of beine and abroad there was a strong dilection for Horror Movies and the like during the late lifees, and records with titles his 'Coal Cool' were inevitable. Sharkey Todd and the Mongora were doubtless a clutch of Abbey Rouf exameers on an afternoon off although the report was be away featured in early 1755 as Kont Walton's Cool for Cats' than with a page Una Stubby dancing her butt

Dickie Pride was introduced to EMI by Russ Camely and with an Impressive background of Canada and with an Impressive background of the Ray's College of Church Music and singing a Gingerously Cathedra's he should have made to the dasaid department. But Deckie Pride to the dasaid department. But Deckie Pride to the dasaid department as under his wing run the own improcomments assistant, found a new root in the shirt of the Shake' on

T.V's Oh Boy! His fourth EMI single Barry De Vorzon's "Betty Betty, Co Steady with Me proves he could rock, although the wimpy hit. Vince Eager is proudly, still treading the boards to this day. Always noticeable by his 6'S' frame he appeared many times on television and in concerts at the height of the early British

From the Sherwood Forest area in

Nottingham he got his break at a talent contest at The Wimbledon Palais when larry Parnes asked him to dep. for an ailing Marty Wilde who had pulled out of the Firebury Park Empire. Norman Newell was also depping, for George Martin at the time and he introduced Vince to Abbey Road No 2. Both sides of his first single resurface here including a worthy reading of Gene Vincent's "Five Days, Five Dave"

Well remembered as classy exponents of skiffle music. The Vipen became something of a breeding ground for British Talent, Initially Wally Whyton's band along with

Jean Van der Bosch, it was Tony Meehan, Hank Marvin and Jet Harris who all cut their musical Shadows They enjoyed three genuine skiffle hits in early '57 but their somewhat awkward version of "Summertime Blues" was the final time they appeared on record The history books haven't been kind enough

to store any information on Billy Sproud and his Rock 'n' Roll Six, yet he had one sobtary shot at goal in January 1957 with a Paramor produced Columbia single. Not to be confused with a similarly titled Louis Jordan song. "If Your so Smart" saw the light of day with a self penned coupling "Rock Mr Piper", that won British covers from Don Lang and Desmond Lane

Full marks to the wag who suggested that Dudley Heslop should drop his surname and adopt an appropriate adjective and become Cuddly Dudley. From a big-band background where he's debuted on Oriole with the Charles Ross Orchestra, be moved to EMI and the inevitable Rock 'n' Roll covers. Wally Ridley put him on HMV and the two tracks included here became his first single. Alan Copeland having had the original of "Lots more Love". He took a London band, The Redcaps for 18 months, they eventually becoming Johnny Kidd's Pirates in the shape of Mick Creen and co but not before they cut one single together for Ember. Cabaret work followed but singles still

appeared in the early sixties on Pircadilly, then he made the natural move to Ska music and worked with The Bluebeaters The Ray Ellington story has its beginnings in

musical comedy on the West End stage as a child, then a five year stirt drumming with Harry Roy's band. After seeing the war off as a P.T. instructor in the R A.F. he teamed up with accordionist Tito Burns. His quartet was the musical mainstay of The Goon Show for ten years and during this time he turned his hand to tackling some of the earthiest material around 'Living Doll' was his final EMI single before be moved to Pyr-Nixa in 1958

One of the few British Rock 'n' Roll movies was the Terry Dene vehicle "The Colden Disc Never a gem of a film, it nevertheless gave cinema-goers a look at some of the stars and music of the day. The energetic "Dynamo" was written for the film and became the hand's third HMV 45 Brian Creer their bast-player sent on to work with Johnny Kudd's first set of Pirates. What a totally different 'pop' world we lived

in at that time. No videos, no Fair-Light programmes, no tour support: Just plenty of bottle and a lot of front was necessary to get involved. And in hindsight there's something to be said for just that approach and attitude

STUART COLMAN

ORIGINAL RELEASE INFORMATION

ORIGINAL RELEASE INFORMATION

FOR ORE

1 82 COLUMBA ES M19 NOT 16 1 FARLOPHONE

RANGIONE 16 COLUMBA CORNINGE 17

5 FARLOPHONE RANGIOCHTORR 9 1 COLUMBA

CORNINGE 17 2 FARLOPHONE MAILS 13

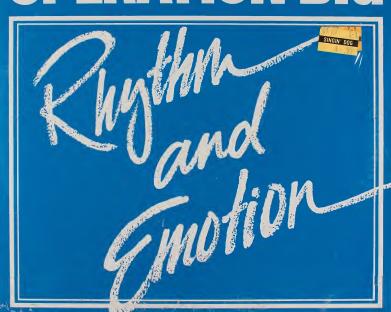
1 HART POP 16 4PRIL 37 3 FARLOPHONE RANGIO

SEPTEMBET 16 O PRILOPPONE RANGIO HARCH 18

SIDETBO

I COLLIMINA OBARDIJAN BO I PARLOPHONE REASO
OCT ST I PARLOPHONE REAS ST COLLIMINA OBIO
JAN SI SEE IMPERIMENTS ERROPHONE RESS
SE HAVE POPERLOPHONE RESS COLT ME

OPERATION BIG



Love Secret 3:03 (Lindsay, Aldridge, Leeabanne, Aldridge) NO SHOES 3:35 (Aldridge, Lindsay, Leeabanne, Aldridge) SERIOUS LOVER 3:49
(Indsay, Aldridge, Lacabanne, Aldridge)
YOU GO WALKING 3:39
(Lindsay, Aldridge)
LET ME HEAR YOU SAY IT 3:29
(Indsay, Lacabanne, Aldridge)

BREAKING FREE 3:05 (Lindsay, Aldridge, Aldridge)



John Lindsay: Keyboards Barney Aldridge: Drums, Percussion John Lacabanne: Vocals Cal Ball: Vocals on You Go Walking/Brea

John Lacabanne: Vocals
Cal Ball: Vocals on You Go Walking/Breaking Free
Gordy Barnes: Guitar on Serious Lover
Mark Chole: Bass on You Go Walking

YOU GO WALKING and BREAKING FREE were recorded at Fantasy Studies, Berteley CA, Produced and enginemed by Tom Size and Operation Bilg., SERIOUS LOVER, LET ME HEAR YOU SAY IT, LOVE SECRET and NO SHOES were recorded, produced and engineered by Barney Aldridge and John Lindsay on 85 mail Tacks in our studio. Thanks to Randy M. Teoford and bave Amijod IT he Sound Source, Santa Rosac, AG rother library of sante and additional engineering on NO SHOES. All the songs were mixed at Fantasy, by Tom Size and Operation Big. Mastered by George Horn at Fantasy.

Photography: Patrick Johnson Cover design: Barney Aldridge Caligraphy: David Shantz Graphics: Michael Hawes

We would like to make it known how much we appreicate the lyrics written by Sue Aldridge (Barney's mother) in SERIOUS LOVER, NO SHOES, BREAKING FREE and LOVE SECRET.

We would like to thank, first and foremost, Menv Willis and Neil Aldridge because without hese two there would be no record. We also want to thank Michael Caveney, Paul McNab, everybody at SPA Records, Sherry Selfs, Frank Aldridge, Sarah Wadsworth, Elvin Duncan and Record West. Tion Size, Lim Ans Calercia and Bill Cassina, all of whom have helped immensely. And last of all our families and friends who are too numerous to name for their lowe and constant support.

SEA RECORDS · 1895 Humboldt St., Santa Rosa, CA 95404











ONE NIGHT I LOVE HER LIKE A SUMMER IN THE COUNTRY **GOING DOWN SLOW** ANGEL WITH A BROKEN WING JUST BECAUSE GEORGIA ON MY MIND TILL THE STORM IS GONE BABY PLEASE DON'T STONE ME ANYMORE YOU'LL NEVER WALK ALONE

DOSD-2066

PRODUCED BY BUD LOGAN

Recorded at Music City Recorders, Nashville, Tennessee Recording Englineer: Jack Loyan Mixing Engineer: Steve Logan

Mastered at Nashville Record Productions, Nashville, Tennessee

Photography: Shck Lawson

Art Director: Frank Mulvey
"The Pickers" John Propst/Dale Seilers/Buddy Emmans/Larne Lord

Voices: Lea Jane Bermati/Janje Fricke/Ginger Hallada





AVAP SAMPLER VOL. I

J.D. PETERSON - "The View From My Back Door"

LARY PAUL - "Desperate"

OUTCAST - "You Ought To Be In Pictures"

KRYSTAL X - "Pieces"

OCTAVIA - "You've Succeeded (and made me hate you)"

THE SNEAKS - "Planet Love"

MAKESHIFT - "Now That It's Over"

THE ISSUE - "Bedroom Screams"

JEANNE BARNETT & THE EMERGENCY BAND - "Competition"

THE POOR BOYS - "I've Got A Secret"

THE SKY BRADY BAND - "My Son"



Once upon a time them leved a worse. She had been door with such an intense love of muscle field see could held anytige in the word, and symphotise are equal held and see the seed of the



Makeshiti - Foor or five (4 or 5) guys with Harman shirth and turny hals who take requestrafore of approximately fine mitton six hundred foreign from the first property of the first property of (862,846) song; "Trust Us" included on this the LP is their number (1) smash hit (in Uganda)." Now That if is Over "Makeshiti" - you've seen their moves, you've read their come; books, you've moves, you've read them on very! (or the content of the come; or the content of th



Lary Peut Singer/Songwriter, always searching the world over on the bothrooms on the treeways, under the rug, behind the couch, in the middle of the night, etc.) and dedicated to the noble end never-ending pursuit of the better 'pop' song



The Issue is a modern Pop band that formed in James 1985. They're from Waistington, Delaware The members of the Issue got together after touring the country with other bands for the last eight years included on this album is the cut. "Bedroom Screams." Tune it up.



Outcast. These three (3) guys do it like they mean it. No glitz, no make-up, no costumes, just down-to-earth Rock & Roll with enough vanety to please, not tease. Average 80's they surely are not Outcast they surely are.



Jeanne Burnett szardo as a folk integer at the age of astrated ITS). Shit then got not rocks and acquired The Emergency (Bard along with he writing pastnet Clary Gordon They (Dajed many Philadelphia/New Jersey area (Luba sa arcok-lunia blass-oldes-original act (talk your pick) in 1953 intelly released a single remarks of "House of the Mang Sun" (Jeanne-This surdy was written by a security of the second program insurer (Jesse hour pick) and the pick of the yeak her supplied to continue original misses (Jesse hour so where we had in 17.



Krystal X. "Musc is a universal language. It is a very big part of my life it put overything I have into writing a song "He is currently working with a band out of Delaware County called "TANUS." They have been logether for about two (2) years perfecting their upcoming breakthrough in the music business.



History out with The Poolings a no protect. The first tailer as well beneforing with them upon the totals on the old; see and them to be totals on the old; see and within she cause they don't like his shade. Then there she might left locked or lead upon with his head, and John setty so often used down shorten occasilly out before long with a NAPP reference could from the old register. AVAPP reference "Don't You Caster." They are flow in the process of seconding songs for their new allowing due out around Christmas 1987. Support them uses, go out and not keep them.



Octavie is from the Philadelphia area and has been allyging and touring the country for the last twenty (20) years. She is one of the finest betweening players in the country. She is well versical in all types of miglic Horitz AVAP single, "Horit Juste" was released every in 1986. "EVI along with." You've succeeded one pert of her naw LP dus for release in the tall of 1997 to coincide with her first European.



By now, just about everyone has heard of Sky Beady. Since the release of 1K keeninging Girls' he has been vary active in the Philadelphia area music seene and is a regor supporter of local music series and is a regor supporter of local music included on the album as the song "My Son", (Sky-"Your child is you. They see through your series Never abuse the girl Glot has given you. Nurturn your seldren to prosperity "John Son".



The Sneaks are four (4) long-time friends of tope (4) ditterent musical influences who combined consideration on style of crip and good-time Rock & Roll mujor. At first year another Philadelphin gazage band, The Sneaks have continuely developed their unague? Techny Sound? To where they now perform at the size Publications are another entitle.





J.D. PETERSON - "The View From My Back Door" - (Peterson)/3:39
J.D. Peterson - Lead and Background Vocals, Guitar

Alex Verdetak - Keyboards P.J. Clement - Lead Guitar Bob Freed - Guitar, Programming

LARY PAUL - "Desperate" - (Waxmunski)/3:46 Lary Paul - Lead and Background Vocals

Bob Freed - Guitars, Keyboards, Programming J.D. Peterson, Phil Freed, Tim Ryan-Background Vocals

J.D. Peterson, Phill Freed, Tim Ryan-Background Vocals
OUTCAST - "You Ought To Be In Pictures"-(Lopez/Smith)/2:41

Mark Lopez-Gurtar, Vocals Dallas Cantland -Drums

KRYSTAL X - "Pieces" - (Reilly)/3:30

Dave Reilly - Drum Programming, Keyboards, Vocals

OCTAVIA - "You've Succeeded (and made me hate you)"-(Zison)/3:15

Octavia - Lead and Background Vocals, Harmonica Bob Freed - Guitar, Keyboards, Programming

THE SNEAKS - "Planet Love" - (Gallagher)/4.03

Bob Gattagher - Guitar, Vocals Brian Basenfelder - Guitar, Vocals Larry Lew - Bass, Vocals Jim Fink - Drims Vocals

(and Opart)

All songs published by Verdelak Manor Music, BMI (unless noted)

SIDE B

MAKESHIFT - "Now That It's Over" - (Freed/Uskuraitis/Freed)/3:30

Tim Ryan - Vocals, Guitar Bob Freed - Guitar, Vocals Phil Freed - Bass, Vocals Alex Verdelak - Keyboards, Vocals

Tommy Everly - Drums, Vocals
THE ISSUE - "Bedroom Screams" - (The Issue)/5:02

Don Anderson - Bass, Vocals Bob Langshaw - Guitars Fred Lavagu - Drums

Tony Stone - Vocals, Keyboards, Guitar

JEANNE BARNETT & THE EMERGENCY BAND - "Competition"

(Barnett/Gordon)/4:22 (Bum Bum Publishing) Jeanne Barnett - Vocals Gary Gordon - Guidar Pat Boland - Rass

Mike Rockit - Drums Randy Thomas - Keyboards

THE POOR BOYS - "I've Got A Secret" - (Hagel)/3:58

John Hagel - Vocals, Lead Guitar Joe Hagel - Vocals, Guitar Jeff Walters - Bass, Vocals

Alex Verdelak - Keyboards Robby Sander - Drums

THE SKY BRADY BAND - "My Son" - (Brady/Stone)/4:59 Sky Brady - Lead Vocals

Franny Stone - Guitars
Pat Boland - Bass
MysterEs - Drums
Jeanne Barnett - Background Vocals

Alex Verdelak - Keyboards

Bob Freed - Acoustic Guitars, Background Vocats

Produced by Bob Freed

All songs recorded at Four Star Studios and engineered by Bob Freed and/or J.D. Peterson except:

"Pieces" recorded at Strata Studio, engineered by Dennis Nardi and mixed at Four Star Studios.

"Competition" recorded and mixed at Hollywood Recording Studios, engineered and produced by Gary Gordon and Randy Thomas.
"I've Got A Secret" recorded at Four Star Studios, engineered by Joe Hacel.

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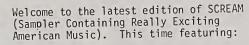
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"Special Thanks lo--Everyone else.



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SCREAM

'ZINE



SIDE A

PRIMITONS--"You'll Never Know"

THE STATICS--"Transistor Radio"

LUNG OVERCOAT -- "Maybe We've Gone"

SNAKEOUT--"Surfabilly"

BEDFUL OF METAPHYSICIANS--"The 'Wish I Had Gone To Vietnam' Blues"

SIDE B

THE UPTOWN RULERS--"Sneakin' Out"

THE SCHEMERS -- "Valley of Love"

TWENTY-TWO CAVE GODS--"Cave God Chant"

NINTH COLUMN--"Bela's Box"

PS--"House With No Windows"

PIRATE RADIO--"You Are The Knife"



FOR FURTHER INFORMATION REGARDING THE FOLLOWING AREAS.

PLEASE CONTACT:

PETER GORDON: A & R

NICK CUCCI: RADIO PROMOTIONS

ANNIE AMMANN: PRESS & PUBLICITY

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EDITED BY IRA ROBBINS

LUNG OVERCOAT PHOTO CREDIT: DARCEE

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THE SCHEMERS APPEARING ON THIS EDITION OF SCREAM ARE FROM PROVIDENCE, RHODE ISLAND AND ARE NOT TO BE CON-FUSED WITH A BAND OF THE SAME NAME FROM THE NEW YORK AREA.

SCREAM

'ZINE

Welcome to the latest edition of SCREAM (Sampler Containing Really Exciting American Music). This time featuring:

SIDE A

VRASH OF STABBINGS -- "Wasted Years"

VUGLY AMERICANS -- "Outer Limits"

OTHER VOICES -- "Black & White Photos"

BEAUTY CONSTANT -- "Second Minor One"

ALGEBRA SUICIDE -- "A Flock Of Crows"

WHIRLING DERVISHES -- "Do You Like Love?"

SIDE B

THE KOPTERZ -- "Sunnyside"

BITE LIKE A KITTY -- "Change My Life"

O POSITIVE -- "Pictures"

THE BELL SYSTEM-- "America Now"

BAND 19-- "Your Eyes"

SMOKELESS ZONE -- "(We Should Be) Together"



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BAND 19 Photo Credit: Ian Stevens

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ANGEL STEREO









Four Concerti for Violin, Strings and Cembalo

NATHAN MILSTEIN

ecosone.

side one

Fanna I, No. 106 (Pincherle 234) Allegro molto / Largo / Allegro

CONCERTO IN C MINOR

Fanna I, No. 2 (Pincherle 419) Allegro Andante / Allegro

side two

CONCERTO IN C MATOR Fanna I, No. 3 (Pincherle 88) Allegro / Largo / Allegro

Fanna I, No. 5 (Pincherle 236) Allegro molto Largo / Allegro



THE MUSIC OF ANTONIO VIVALDI resembles a deep and unexplored lake. For two centuries we knew of the lake, but it was frozen over by total ignorance. Only the descriptive concerti known as "The Four Seasons" were preserved in various modernizations and transcriptions through the years, and Haydn and Beethoven knew them and were influenced by them. In the late twenties Bernardino Molinari's edition, and the interest of Arturo Toscanini in performing these works, re-established their general popularity. Eighty more concerti (most of them for violin) published during Vivaldi's lifetime were almost totally forgotten, as

Then, in the late twenties, it was realized that the contemporaneously published works (the ice on the lake's surface) were only a small part of Vivaldi's creation as represented by stacks of manuscript scores in libraries and private collections all over Europe. The largest and most important of these sources was a huge collection of scores originally awared by the Imperial Ambassador to Venuce the National Library of Turin By the late forties the French critic-scholar Marc Pincherle was able to assess the Vivaldi corpus at some 45 operas, 2 oratorios, 28 vocal church works, 28 secular cantatas, 43 miscellaneous arias, 23 "sinfonie," 46 "concerti ripieni" (wsthout soloists), 9 "chamber concerti," 2 organ pieces, 75

sonate and 454 concerti for one or more solo instruments! Not even one fourth of the compositions in these last two categories had been published before our own century, and none of the others! After the failure of several attempts to publish the complete works of Vivalda the Instituto Italiano Antonio Vivaldi was founded by Antonio Fanna in 1947. and composer Gian Francesco Malipiero was named its artistic director. The and Compose the Court of the Co stimulus of modern recording techniques are comparable to the exploratory resources of the aqua-lung and underwater photography, constantly bringing new

delight and discoveries to the surface Only when the vocal works are known can Vivaldi's real position in the history of music be evaluated, but the importance of his solo violin concerti (221 of them) is already plain. Bach's concerts style is derived from them and at least nine of Bach's keyboard concerti are transcriptions of published violin concerti by the Venetian master. Both Vivaldi and his father were well-known violinists, and the technical imaginativeness and musical variety displayed in the concertiamounts to a staggering embanas de richestes for the modern violinist. Each concerto is unique and easily distinguished from its fellows; each has an over-all character whether or not a title has been applied. The F. I, No. 2 recorded here, called "Il Sospetto" a title that appears on several other works-could very well be descriptive of a rather suspectful personality, quite serious and intense rather melancholy and even in his dancing somewhat ponderous. But as Kenneth A Hewitt remarked, "Describing a Vivaldi concerto is like prosing a poem, analyzing its form is like geometrizing a flower." The best understanding of

In these recordings Mr. Milstein leads an ensemble of hand-picked musicians (6 violins, 4 violas, 2 cellos, bass and harpsichord) in authentic Baroque fashion. cohesiveness of these performances are exactly suited to the music

Produced by RICHARD C JONES

MORE BY NATHAN MILSTEIN ON ANGEL

BEETHOVEN: Concerto in D BRAHMS: Concerto in D

Anatole Fistoulari, The Philharmonia Orchestra BRUCH: Concerto No. 1 in G minor

MENDELSSOHN: Concerto in E minor Leon Barzin, The Philharmonia Orchestra

TCHAIKOVSKY: Concerto in D (S) 35080 William Steinberg, The Pittsburgh Symphony Orchestra





學劇電影 梁 祝 恨 史 原聲帶

任劍輝・芳艷芬・靚次伯 合唱

第一面

- 60:(明)(唐赐)流由于用沙几县、缩滤花西颚、特邻 報:(明)對作機所付,對於清晰付,報集也明為在門聽 The fell the to (唱)液水清泉,洗人康俗,穿彩照我面,除有響度
- (明) 经证券后额制款的 W: (明) 生活论技術門原欽秘 位:(明)流流人樂趣中紅色納州。 (明) 化熟品罐送存入,人亦要上涨个巡传,应省去
- (明)我今時日蘇杭宋學定我願。 (41) 随意清水中部
 - (明) 小原 小原原() (原) () (明)自即有用紅旗、麻泥處飲得鬼明自然。 (明)你任务或限定调值,要我工九老面同你打局。 (1) 徐叶松响便用意明、杨枫松用滚叶横叶飛明盐
 - (17) 你搬的,除你好好和 (171) 111 · 杜野孫於前門都中衛衛 · 至 · 自由科教部科別
- (F1) B7F4 -(11) 南山 南京、小田原 野原 (F)) (((a)) (((a)) ((a)) Theogon 段:人心:中做得明知禮(5 (百)60多事。 里小是中间。 上1 博作) 小の保田を (明)小的规模行。
 - (減下災害)赴杭舞巧介、路島流館等。 (百)部島鹽度表職制先生、(增)係相同縣更同應 可具在相象動變。 (自)以後多多指數據以完。(明)你需要行抵益的
- MS: (LI) STANSSLAN -(自) 透明療法 (百) 小奶分年上七歲。
 - (下)) 晚、我人你一藏哪、不知我地就喝玩吧一端撒上 (11) \$2816
- (自)消(藻母)除亭下籽常人。 说:(增)手足相敬如蜜甜。 平:(唱)本西分開朝夕見、年復年。 (码) 塑塑水炉太、独向前防装件缸。
- (自)你原知确的對人聯先聯、我呢處施力後率面家 · 現1時的本東保護網絡有開網 · 萬年田紀 1,馬島 · 由 人:相公,申我地都问题购完查往吗。
- 順係一部網網經過所明號、作時間四日大田外班,一號机即
- 审: 係哪,或對係,拉地人家明認有律和係仲計。
- Communications of the second s
- 10 to 10000 or 10 to 4114, 82 00 SCHOOL STORY OF THE PROPERTY OF THE PARTY OF · 收 · 收制 中 · 经申还明 内壁 · 我把 中心 · 四两四 · : 敬祝智弟,你用人重玩弄把敷房
- 乙烷塑增液序) 我敬善教你知未 海 個小能具統 MILL·水阳目有热加非·酸邻啶即156夜100米。 (94) 我从有利有小利。一捆一碗需要你似烟从水槽
- 作的保护者,因家在學也也以一 收:(明)保护企业的理由,教育的任治學。 4(:(明)你根据休期课程。配价资格会(自)的价度期 之明功使用論選呼、你就吓我、我就吓你明赔循例哪
- AR: 我智慧66月1909! GE : BETTERNAS OF THE ASSESS - THE STEELING HE HAS -
- at : Franchist Stanfording -

- #: 姚介多有理、柳明福撰写题明、用篇母。 盖:(小相册)你地人人宣称他、做钟文章绘套把、要用 **叶心极为明星则非、滁州教学文内有入地、作地九部** att it - attor-state - at for 1 at all the
- 1) 今日課題、保助要為併入辨人理(主) 均原融級系 自由, 李目许文明题目明\$P\$审女子明小人爲健真也, 点之明小摄,流之谢题,郑地明自咏明。
- (長任)資育棚、資育味能商末養無見取略任併全學 人所孔仲尼女子小人同一架,我也要近端人能高一個
- 般:(減予契款)我話不是好題材,特別無止氣。* 高:(自) 某种所见由出热观频台。
- (唱)女子何不幸,于古受人做(自)观的还古人唯 WHEN FUR .
- 高:(項)總之女子與小人有廣而無利(自)戶古以來都未有人反對總乘。(項)房際人都大起對。原除總中都不看會(百)須大了戰全理明書。何伊謂之編就記載;(百)據越初鄉庫。下古以來。有好多好女子仲數據
- 型 · 包括"XIB" (1) (2) (二1) 出家有明显, 小滑于两年 · 投版均周晚整置, 而有孟段陶機人源美, 又有朔十 二1)出事有明如: 小滑下萬里 旗、都是女性之光、忽可以小人相比
- :(自核)我忍住赎款、又關潛從氣煞後慢慢擊較屬你 。你知時如屢壞之亡因結合、商店之亡因如己、從做 類個與攪髮擠天得火起、髮碎客、舒忌和卑鄙。由我 無果到湊下先, 女子叫小人, 除地有御比定排或有得 此, (百)吴台, 你继然才智不见, 供不配待才做物 , 更不能得收入之集建, 你知道場。
- (百)百子其壁。 (老鼠居)除加西木·加藤木·阿非紫油市與明其體 你周要留除地方班像你放弃才智是基是相手。 (唱)缩见高图,是快樓帽,封建高即我反對未算卷
- (唱)孔太子乃体架人、架人倫句不相談、前言介要 -CHERE (在下旬)哦,然则你办心存偏見,物理于古墳图。 自) 與公英台· 的欧州福化州牌包全街理, 實在你
- 如果所謂中國的問題我們心器針實成的際、你依我們知 你感得好问:(四千款)先生次基份協議,你觉護女子議論神命,你完進女子議論中命,你在提供古版先生是男父故例,於語生 作用了文物等字数(自)學術都係有明。 (自)學術的(例)學院教教如此學問女子數學所
- COLL (1/2) DOMESTIC WEST OF A LAST BOOK A STATE OF THE STATE OF THE
- (ROWERD) 说:(自)你除出哪·我间你捕毒作哪。
- (元) 防河鉄橋・除貨係場間(「平原代月) 合金台。
 原・雙月賃貸金額省信金、払り引換と可の係、壁重合。
 暖・防貨防災法を請か機能・雙升銀件関係に払高額((州) 設高制御任息配付回接・資金額加減との場所は対して、銀行保守管理・公益・提高的資金数算代金、銀年所
- 完全父母也也我很从怀俗其中小满用 (内) 破狱免除虚禁虚据案保证女子案例,以問城如 \$1.8 85 65 (11/10) \$1/17 (11 (X\$6.4) =
- (R: (百) 明報報: 心: (自) 相公呀 of: (11) Uffwiff
- (百1) 原行 斯解你開助 开家保用的金融用用? (i'i) sanson-望:(自) 集台知悉·你提前承請即回求省亦,父子。明
- DOMEST . ·8:(百)我他即原活传老師知,我聽日番人學。
- 级:(自)则据除的数·特益到44条·后统制协约基本数。

第二面

- 说:(小曲)摘见型。仮见数:如何题得水中央。 定:(附)方石瓣扶源自我:小时不足部往往。 设计 (利益) 即發程結婚 [始。 小:(別)子地下以作 · 豐。 収:(州)像小像生建模女似河倉。 保:(學)保証保証量中部機能報。
- A : (DL) PS-6: HS PO -: (MAL) 19 AS AS MILIO (MP) REMEMBERS FOR
- (場) 新起樹和人物物。 (明) 医前砂布 位海南。

香港天聲唱片公司出品 TIEN SHING RECORDS CO. HONG KONG MADE IN HONG KONG

- (明) 晚晚日片無鄉別長中國網絡 (95) RESTREET WHICH BE A QC L C MA 3 Dic FULDS 45 MIRE AN LEBELDIA 994 3 8 1 494 1 105 001 08 001
- (MA) IB MADE OF BUILD ATTRICT FOR BUILDING (明)相思并小种常 (州) 非保州後縣 ·福 说:(用)是小块大组成一到 促: (州) 在一在回番并成有斯纳。 AR : COMBRES.

40 : 1188

- 据:(明)即印度日徽市成1.红西、原历、对百万五 學:(學)何來彩無端山陽兒的如何成發展·伯英拉及話 秘密以... (in its) - Base is spourced
- 1 内对ULL (28) 20 HOTEL MARK (10 + 12 HOTEL MARK (10) 1 30 級: (朝)做然保险之外为有非常抵
- · (明)我小是何男才高。那得文君真 (唱) 若果有心深對象。(二)) 电等我集合介绍。 多謝你相談。切。(由打色值) 我有個九妹前長受讚 傷。你係相聽明人人亦讚揚。我共印何申。個標
- CARL ENGINEER PROPERTY OF THE (周)壁方溝灣有劉向原,換的到數部(自)有心能 明好加州、村州快得州快难致境中
- 保:(自)决小期到。 (明) 網維可用程度使用明显示日报单上 据:(程)欧次无解城市用·提上铁铁送市特代农林成果
- 保:(明)决氏的铁块野 AND COMMAND TO SERVICE TO SERVICE AND ADDRESS OF THE PARTY OF 保:(時)投和賦例職例報報報報的新能報的學能設計機場。 祝:(明)今日就经分
- 似:(明)独目纵睽壁。 展: 粉兒協行送辦鄉。(介唱) 小粉状依小粉造冶。 说:(螺旋)高轮积度企业以下一样介高导致用、车车件
- (一(脚臂)我郑尔琳你香椒、纸包完成我听穿、女树 你長級總額線、比較特別選出地電腦(代)自作用門 包户对标及标·此代应案等的行法依备。
- 祝:你特我自加州人明 段;係、時你許配店男太宗廟位公子男文才和學問人品都 時間底-·积:低速查班·前斯姆級川斯伊里。
- 前: 男人當納·女人當線官馬價女。 報:(網科點)若過報表明:無可以與從去線受助用照在 冷湖·雙力了解全結份務署(F))時我報就採取格可
- 推明额。 N: (例) 直系地球吸收系统地球吸收等 1 任你项目电 相 W: (WI) TRAINING . TRAINING 公: (M) 等等都用對抗系統, 他必想必直於海市快把派 14亿轮投源(中核)使测定命形态效,何而行双线等
 - 佛·你想想明妮挑戏的(在)父母命重如时时代有联 约之言榜正常(自)有父母之命媒约之言案得正正常 需要活种较、中通位型地域有合作 规:(广))文档之命媒约之音乐人假字,现费担隔领多可 柳城明在晚1 (应额付款) 故間實術者, 经施价银行 何樂趣有限的。在了小自由,等於株化,并并無收於
- **推出、父母重加古、强行相合种国路规则、提出案、** US OF RECORDING CO. P. 1 C : (I'I) III - WHINESTEINING -人:(自)小组图(孔)有高小块密面部(压)、织用
- COLORED IN . ACCOMMUNICACION DE CARDO D 海绵性液、山色溶液和草体、白色溶液 多年 有其 横向脚带、粉架以下到他次 对使是姬鹰而说 (171) 直接保护区域保护区域、保护车轮投资14。 型:(查径位)分在火排回:風霜經過時期的有所關土衛
- 逐為歐國、萬里千里、跨疆國山民大路功夫、光介弘 概,既有供称,亦如如何以及以此以以明明明以及 · 国际的国际人民共和国的政策的国际政策的人民主持的国际。



粵劇電影 梁祝恨史 原盤帶

・任劍輝・芳艷芬・靚次伯 合唱

第三面

- 媒:热弃老派、馬家老派公禮過樂、清老能收禮。
- 父:秋朝·請夫人出嚟受禮。 像: 老额, 外面有位望山伯来县。
- 父:梁山伯·請任入樂。 僕:知道・請。
- 室:晚生菜山伯,即問祝世伯大人安康。
- · 以: 取,你就係英台嘅同學梁山伯嗎。
- · 。 : 係,請問世伯祝賢弟屬成嗎。 经:呀,您兄。
- 人: 塚相公。
- 保: t2······
- 九:佢好似人心喘。 父:福,邀嚟,請客人四期待集。
- 矣: 研。 供: 语。 说: 正等, 我去是是审相公。 一班, 和今日孫樹文定會
- 家嘅人,唔能夠亂叫見人。 说:亞多、我同望兒金蘭結義,三數同選,值用遠蒙 到、我然可以所見似一面呢。
- 父:温縣、啐、你讓過學賢書,應該要知禮義唱,四 書都有話、男女學授不親禮也、你熟可以同值相
- 說:亞多你忘記咗咖啡,我同亞深見同當共現,三數 朝夕相見,並有風南之親今日但毗遠路聯議訪我 · 你都唔准許我一見 · 未免於禮不合場。
- 任明晰,以見嫁之禮相以你要將許配馬家吸北溝 伴任知勸佢番去另尋淑女知道嗎。
- o Vin: Sia
- 祝: 架兒。
- 促:原來你就係——哈。 人; 家相公, 森地小姐唔係就係祝相公報。
- 九:叩。原來你就係人心呀。
- 梁:(紅豆曲)一枝梅布艷,柳思太,自然三冬香楊 請·幸有繰重見(白)吁點解我咄蹇·而家至知 道場·喧嚣係素助。
- 収: (唱)同終三年來,花願看不穿,自知兄正直, 清白别餐天。
- 梁:(唱)我今知鸞呂鳳可以摄鳳鸞、等我唱支鸞鳳 曲,美鳳伴痴鸞(中板)聲怪我英台獨木燒邊, 共成銀河、同依鄉、賴怪我英台野雞場畔、顯兒 同化小情報、難怪牧英台、百花藝中、暗示雷阳 曾己現。辦怪我英台和思井视智智以是我姐妹, 每怪我英台盎盘下拜王觀青(花)乞尼顺风於一 線(白) 英台妹你坐低我同你講,當時你傳唱多 **昭示我、我就一的都斯蘭會、我機廳呢?我而家** 明白我好猷真、新解你唔出餐呢?哦、而家怕起 **随上唿应, 英台妹, 我重便乜怕触呢?我地三年** 同行同坐同食问题,你活觉规则呢?做权而家先 養面, 你叫生外呢。
- 人:(白)保相公。
- 梁:(白)叶人心。
- 人:(白)我地老爺清你食食無钠餅嗎。 保:(自)呼·人心·你括乜餅話。
- 人:(自)验施我活明你我我们被拼之哪。
- 题: (自) 哦· 机橡排停机、移埋流 (经 : F) 49和 赖于土机、松阳、海水水<u></u>椒、双地紅*酸食*汤纳心

- A: (周)小组有集队,所着机,又价级心理原不安 全, 你成個食理無淵勸, 你食完之後, 就知道苦辣甜
- RD . 梁:(白)好食呀(槲)係唎塘餅何來,我早在菜中
- **睇見。(白)人心叶多磷研究竟你地研家遵例小** · REMINING 人:(白)输(花)是是是是(哭点)是小姐娘嫁嫁
- 架:(白)噌晒(石花)嗽,原来英台薄棒我無緣。
- 祝;(白)梁兄你原谅我啦,我今日邀孝不能邀债。 你避我解釋啦,若果你有乜野不測,我就不能獨 生喋喋见(反称二日)昔日爱於心今日苦於心。 前得极史一篇·相見針如不見,我是斷陽花,看 价格心以,有线是似年级,对建筑程度,杆效图 召蝴蝶琳·空有英文情絲,不及無情,一劍。我 怨君,你很来三日,看很我粉碎情天。詩禮之家
- · 多少犠牲者, 我身窮如花, 試問何能避免。 梁:(白)英台妹,我都知道你係被迫職,總之你苦 時我又苦碗啡, (飯馬搖鈴) 今生雕刻像生再見 結果了之緣,難忘故劍,永遠在念,能鳳餅聲心
- 25 . 砚:(唱)将哥抱很妹妹抱怨,美夢化輕烟,苦鳳鹭 · 燕雀櫻作增紅杜鵑。
- 梁:(唱)清心顯水于夜脈,都是線、梁山伯爲你心
- 不變。 紀:(平)可惜哥哥選來至使兩家報結並頻蓮。
- 梁:(唱)我地型蝴蝶琳·信物间堪帶設存。 祝:(甲)與王旣聞君與王永賴郎留紀念妹心酸。
- 梁:(唱)雅結網線,歌何必玉與佛心見,我斷腸分 靈魂半對天。
- 祝:(唱)我心意萬干,情萬干愁萬千相思爲斷,即 君抱怨。 ②:(唱)施姆去矣, 再莫留達。
- 祝:(唱)慘矣分飛燕,滞疾不免。
- ②:(接)排銅複排銅與英台相準。
- 級:(場)轉線復轉線網路(在)此日休言分別去。 願君長在我心田。

第四面

- ②:(原榜)空空酸酸我都必需效。
- 祝:(唱)造造整整物疾送等疑。 保:(唱)我步出键台心读题。
- 祝:(二流)蝴蝶有情花有恨,頭紋塊塊伴君眠。
- ②:(唱)來時與奮斷腸回,吐出處紅千萬點。
- 說:(場)山伯始終留印象,英台到死不情趣。 ②:(場)原來次別附湯意。
- 砚:(唱)不如何時能相見。
- 保:(唱)综欲相遗唯有举。 砚:(唱)夢中何處是衝天。
- ②:(唱)不場回首學權台·博已斯時禄亦斷。 成:(場)生不同套死何穴,或得情鬼波爲偷。
- 母:(月落鳥稿)傷別解院至今,空對舊天訴恨伴侶 可联相分,新躁则积决一生,处台进程心偏隔 方水不接近命似花飛休再訓、顧到天旁化彩蝶塊 人:(白)小姐·上九嚟話梁相公死咗囉嚓。
- (馬步吹) 虚:(白)小姐,一世人便要一次暇球用弓為扭摔至
- BUICE o SC : ((f)) BUILDS - (EARLSHWIP) LIB - BUILWHALLIGH

va .

- 似:(白)係哪,快的被領聯,咪咁扭款室得課。 女:(白)係廢動中亞ุ語聯聯(王美人)市制度王 特你抬去伴帮喇。胭脂水粉服飾百樣齊,你腳溜 枫珠冠提咁美麗·你咁大咖·嫁歷該實在有七問
- 母:(减字契替)花蛹已經期門,去期所好阻滯(白) 三從四德,你都瞻廢鄉(明)在家要爲米女,
- 父:(白)哼,你做唔係爲咗來山伯咩(二王)就算
- 山伯重生亦唔及得馬文才、咁架勢。 祝:(序)我活過今生唔抗幣(唱)骨經濟海難爲水 · 除却巫山不是雲霓。
- 父:(序)可見你心迷竅亦述(唱)雖道你孤獨一生 留在我家門過一世。
- 砚: (序) 我或者入山来被刺(唱)或者物情山伯共 佢做對鬼國夫事。
- 父:(序)你彩雕變咗山鷄(唱)我有女如斯,令我 寿常心翳(白)你想激死我咯。
- 母:(白)英台,较小句彬唔通你想放死老豆咩。 祝:(白)我明白喉·亞黎你受咗馬家嘅茶塘、我店
- END EUX EFELDRE -父:(白)咁你知道唔係好嘛,你唔土糯,唔通要亞
- **総十額**店。 銀:(由)好·亚维护原的法。
- 父:(白)係礙,咁至係乖女。 祝:(白)不過我有條件我要亞萊鄉承我,投平貴上
 - 42 . 父:(白)應承乜野事你講、你講出嚟趣吓。
 - 祝:(花)橘前要用漆白炒橙、橘後要三千銀紙錠。 香花紅燭亦要拈齊,白衣素服到胡楠、先把菜兄 填拜祭。
 - 父:(白)今日孫你出開叛日子,斯維梅俾你附做 段と。 祝:(三脚禁)等等如反對,婚事基所提。
 - 父:(唱)好啦,你咁重書友情我應承亦無所謂,只 要你內穿紅去服索服穿係外邊塊(花)你祭壇之 後便要拋贈,因爲你繞塞衣裳唔好謝。(白)唿 契台,你ᡥ照咁做呀吓呀,你地即到问供统程上 45 -
 - 母:(白)係藥・財産係便

(185 AR) ...

- 父:(花)古樂聲中人似玉,祝家有女味如歸。 人:(白)唔該快的打開緘門喇、小姐、呃處就係胡
- 碗;(白)你快的預備香槟榔、每兒。
- 人:(白)小姐,否偶然好助。 祝:(蝉院踊餐)邬贾永訣,我断湖自嗣土一垃,新
 - 天抱恨未曾並帶開連折兵村、確求無劍衛斷舊電 · 奇緣已致 · 痴心永在傷故當日愛 · 標邊空行符 欲見不相見痴心性 負恨避棄(乙反二丁)負了十 这之情·負了三年數學·負了多情山的負了佈在 乾台,常日勤你问来,即句君问不睬,至合花爲 - 幼,想句哥你痴呆今日獨宿青山,我决不生存 人海(白) 架見,我共你生不同套死將同六,你
- 等昨我啦(乙反花)我躺出着携手飛到天上蓬集 合唱: (唱新小曲)集門開處見薄葉,如規規,多姿 多采、蝴蝶兒、鲷天内、疝心齊化蝶、飛舞人落 展, 仙娥迎弊牒, 仙花向我刚, 蝶哥哥是翠山伯

WEIEN!







1. TI ANITA

Musique: E. Vincent Paroles : M. A. Rozile

2 OII PA KAMPE SOII ANYIN

Pamles et Musique- R. Renismin 3. JALOUZI

Paroles et Musique: System Band

1. MOVE SOUVNI

Musique: System Rand Paroles: M. A. Bazile

2. KOUBABA

Paroles et Musique: F. Vincent

3. REALITE DE LA VIE

Paroles et Musique: R. Smith

4. AMBIANS

Paroles et Musique: E. Vincent

Harold JOSEPH Reginald BENJAMIN Ronald SMITH (Guitare) Ernst VINCENT

Fritz FREDERIC Martial BIGAUD Jean M. MATHURIN (Batteries) Frantz ADECLAT Lucien CERAN Jr. Toru MITCHELL Frantz CARRIES Luckner MEDE (Trompette)

Artistes invités:

(Maestro Chant Choeur) (Chant Choeur)

(Guitare, Syntheriseur, Choeur)

(Guitare Basse) (Chant, Percussion, Choeur) (Tambours)

(Piano, Synthétiseur) (Sax Alto) (Sax Tenar) (Trombonne)

Sheena ROC, Branley MIDOUIN Paul HENEGAN, Sid JUDAH

Prize de son. THOMAS MITCHELL, DOUG CUOMO Mixage: THOMAS MITCHELL en compagnie de ISNARD DOURY

et MARC ARTHUR CHEVALIER NANCY PINDRUS

Photos: Arrangements: TOM MITCHELL, SYSTEM BAND TOM MITCHELL (Synthe | Batterie) Programmation:

Programmation: E. VINCENT dans Koubaba (Batterie) Enrevistre et mix a: DATA BANK STUDIO, N.Y.C.

Produit par Marc. A. Chevalier pour Machiavel Music Carnasie Station

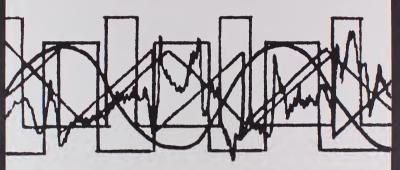
P. O. Box 397 Brooklyn, N.Y. 11236

Tel.: 1 (718) 284-2298 Nous dédions cet album a la mémoire de Jean Baptiste EDOUARD décédé

au début de l'année. System Rand



TUNING CIRCUITS



30 MINUTES OF MY LIFE, A TRIP THROUGH THE AUDIO SPECTRUM

LIMITED EDITION OF 300 COPIES
YOUR COPY NUMBER: 22

A-SIDE: -We rule the world B-SIDE: -Tuning Circuits
-Creators -30 minutes of my life:

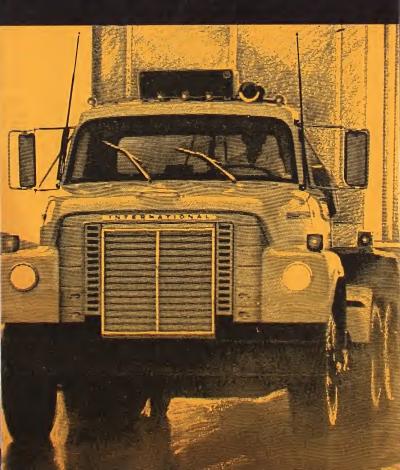
All tracks were made at home March 1990 with analog equipment and recorded live. Every track was born while making it and could be made only once, because TC does not use multi-track recording but jacks the output signals straight into the audio amplifier. This method of working ensures maximum emotional outbursts. Furthermore TC does not use complete rhythm-tracks but only separate programmed rhythm-patterns in combination with several sequencers and synthesizers. TC hates samples and does not use tapes on this K7, only vocoded voice. No stereo, you are guaranteed of absolute mono quality without dolby.

PLAY VERY LOUD!!!!

TC MARCH 1990

HOW TO CJB

500 CB TERMS FOR QUICK ON THE ROAD REFERENCE



seat of car or truck.

Rig Tractor truck Rip off Theft

Roach Coach Sanitation vehicle

Rocking Chair Middle C.B. vehicle in a

Roger Affirmative, yes

Roger Ramjet Reckless driver

Roger Roller Skate Speeding car

Roller Coaster Hilly or mountainous

Roller Skate Imported car

Rollin' Moving fast

Rolling Refinery Gasoline or oil truck Rolling Road Block Slow driver

Rookie Rig New C.B. radio

Rubber Band Going Accelerating

Rubber Neckers People looking while driving

Rug Rats Children

Rum Room Bar or cocktail lounge

Runners Tires

Running In Stereo Identical trucks

travelling together

Running 100% Moving at full speed

S&H Green Stamps Money, currency Sailboat Fuel Fuel tank almost empty

Salt & Pepper Police

Salt Mines Employer

San Quentin Jail Bait Minor hitchhiker (female)

Scale House Truckers weigh station Scarecrow Parked vehicle used for traffic check

Scratch Hit Traffic accident

Scrub Brush Sanitation vehicle used

to clean street

Seat Cover Pretty woman

Seventy Thirds To You Sign off

Shake The Bushes First car in a convoy looking for police

Shake The Leaves First car in a convoy

looking for police Shaking The Windows Good reception

Shock Shaker Bumpy road

Shoot Em Up Fill up the gas tank

Shoot The Breeze Light conversation

Short Short Comfort stop

Shot An Eyeball On It To see something

Shot Gun Radar gun used by police

Shovelling Coal Speeding up

Show Off Lane Passing lane on

extreme left

Side Door Passing lane on extreme left Side Kicker Friend or partner

Sinking Ship Car running out of gas Sitting In The Saddle Middle C.B. car

in a convoy

Six Wheeler Truck or trailer

Skate Jockey Owner of a sports coupe

Skating Rink Icy road

Skins Tires

Riding Shotgun Sitting in the passenger Skip Signals picked up from far distance Skip Shooter C.Ber without license Sky Bear Police helicopter

Slammer Prison

Slop Cheap or bad fuel

Slappers Windshield wipers

Sloppy Joes State police

Smile And Comb Your Hair Police radar

Smoke On Brother Accelerate Smokey Report Report on police

locations Smoke Screen Radar

Smokey Police

Smokey Beaver Female police officer Smokey On Four Legs Policeman riding

a horse

Smokey On The Move Police in pursuit Smokey With Ears Police with C.B.

Smokin' With The Devil Speeding with poor road conditions

Smudge Pot Car or truck with strong exhaust fumes

Snake Den Fire station

Sneaky Snake Concealed patrol car Spy In The Sky Police helicopter

Squelch Electronic circuit on C.B. which minimizes noise between received

transmissions SSB Single side band

Stack 'Em Eights Good wishes

Stall Ball Traffic tie up

Stop To Get Groceries Stop for food

Straight Shot Clear road ahead Straights Cigarettes

Streaking Travelling at high speed

Suds Beer

Super Skate Fast sports car

Super Skirt Woman

Super Slab Highway

Super Trooper State police

S.W.R. Standing wave radio

Sweeping Leaves Last C.B. vehicle in a convoy looking for police

Swindle Sheet Truckers log book

Taking Pictures Police using radar Taxi Clearly marked police vehicle 10-100 Lavatory stop

10-1000 F.C.C. official 10-2000 Narcotics pusher

Tennessee Slick Sticks A vehicle with dual antennas

Tennis Shoes Tires on a truck

Ten Roger I understand Thermos Bottle Truck carrying liquid

Thirty Weight Coffee or tea

Three Legged Beaver Homosexual Threes & Eights Best regards, sign off

Throttle Jockey Speeding car or cycle Tiajuana Taxi Police car clearly marked or a wrecker

Tighten Up On The Rubber Band



Full Moon

SI IE 1
FULL MOON 2:52
98 Paul Davi Killeen
BRAVE NEW GIRL 3: 8
987 Paul David Killeen

SIDE 2
FALLING IN LOVE AGAIN 3:05
1980 R. Fererro L. Lee, L. Zampen
Undercover Music Scoot Lunes;
Lukey Townes; (ASCAP)
SOMEDAY 3:52
1981 Paul Day A Killeen
Mistrel Publishing (MM).

WAYNE LIBERN LEAT VOCALS WAYNE LIBERN HAS LA VOCALS SEVEN IN WAYNE LIBERN HAS LAVOCALS DOMING TO THE LEAD SHITTEN DAYNE WHITE THE NEW MARS WITH LIBERN REW MARS WHITH LIBERN REW



SPECIAL THANKS TO

KEVIN GARY RICK RILLEEN AJ WACHTEL THE BEAT GARY BORR! JACK AND ANN MARIE CARNES, AND THE CLUB III STAFF MICKEY OHALLORAN, STEVE ESCALLIER TITO BOMBACI DOLORES DILLEGROMARC SMITH ANN SHERI R, ELIJHIR

PYLAMID STUDIOS AND OUR FAM LIL.

ENGINEERED BY STI LVE SUUND IN ININ ARRANG L BY NI PHOLO BY ERIL BO

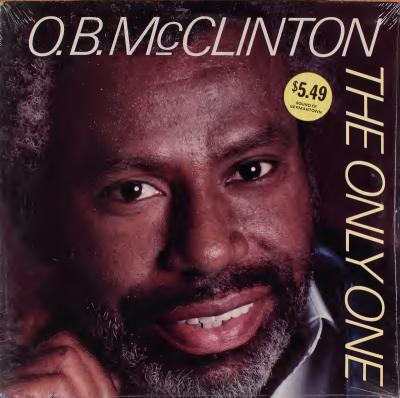
MILEC & FILM PHOENIX ARIZONA

MASTE ING BY THE TALKING MACHINE PHOENIX ARIZONA

BO TON, MA MIXED AT CHATON STUDIOS PHOENI.

K&LRITOROS





UDVE BREAK

NY ESP.

STILL A WANTEG MAN

GEOWITRY MUSIC IS) AMERICAN SOLI

LOVE IS LIKE A LEAF IN THE WIND

GOOD MORNING LOVE LONG

1 WOYT LET YOU SET OVER ME

PRODUCED AND ARRANCED

BY AND TO MARTING

Reverded J Chook Revering Side

TURN THE MUSIC ON THE ONLY ONE

Recorded at Chelseo Recording Station Environt. Tempishe Engineers: Dave Herconystax, Faviat Smithty-Chach Hallies Mestered by Benny Quinn at Masterlin. Research Masterial Francisco West to the Missishin & 40 Deptit 2 (Inck American

Pete Bordonshi-Lead and Acastic Gutar Redger Monro-Reptondis Lingd Green - Steel Guttar Gene Tary Mighae - Anjoosands (U.C.) Rajat Childs - Bass Redge Spether - Folde Green Chistana - Buss Bands to Addebute Ac. of Rushalle Bands to Addebute Ac. of Rushalle

Han Messer - Phot ographer presun mass on the successes buddy Spicher, Rodger Menis, Tony Mighton. Gene Chicaron, Peta Bordonali, Fred Menell (inhe werked beyind the call of dist), Lloyd Green, Raljo Childs and last bul end least, my hyper producer, Andy D. Martin.

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-0.8. McCLINTON









LA UNICA





LADO A

TODO LO LLENAS TU*

ERES TODO PARA MI*

BAJO LA LLUVIA*

CUANDO VUELVAS A ENAMORARTE DE MI

LADO B

ESO NO TE QUEDA BIEN*

LA UNICA*

COLOMBIA TIERRA QUERIDA

TANTO TIEMPO*

*EDITORIAL: FONDO MUSICAL

PRODUCCION ARREGLOS Y DIRECCION MUSICAL:
-ALI GARCES - "TARRY"

-ANTONIO ECHAVARRIA -(EXCEPTO ARREGLOS EN "TANTO TIEMPO" Y "TOOD LO LLENAS TU" - LUIS GALINOO)

VOZ LIGER: HERNANGO CORTES "NANICO" JAVIER PEREZ

COROS:
-CHUCHO NUNCIRA
-"NANICO"
-MAURICIO OALTAIRE

MAURICIO OALTAIRE CARLOS CAROONA JOEL MANJARREZ

- JAVIER PEREZ PIANOS: - ANTONIO ECHAVARRIA SINTETIZADOR:

SINTETIZACOR: GUSTAVO ARENAS BAJO:

-LUIS GALINOO CONGA: -ORLANOO ROORIGUEZ

PERCUSIONES:
-WILSON VIVEROS
BONGO-CAMPANAS:
-ALFONSO BARRERA
TROMPETAS:

LUIS OIAZ
-WALTER VALENCIA
BARITONOS-FLAUTAS:
-ALI GARCES

TECNICO DE GRABACION: JOSE PEREZ MEZCLA: -ALI GARCES

ANTONIO ECHAVARRIA
WILSON VIVEROS
JOSE SANCHEZ
GRABACION:

EL ESTUDIO LTDA FOTOGRAFIA PORTADA: -IOEOGRAFIC, CECILIA ROCA

"EL GRUPO SANDUNGA", AGRADECE SINCERAMENTE A GILDARDO MONTENEGRO Y DA VID GARZON, LO MISMO OUE A TODOS AQUELLOS QUE DE AL GUNA MANERA HAIN CONTRIBUIDO A LA REALIZACION DE ESTA NUESTRA PRIMERA PRODUCCIÓN MUSICAL.









BIX BEIDERBECKE with FRANKIE TRUMBAUER'S Orchestra

BIX & TRAM-1929 PLUS

FUTURISTIC RHYTHM

RAISIN' THE ROOF

LOUISE

WAIT 'TIL YOU SEE MA CHERIE

BABY WON'T YOU PLEASE COME HOME

NO-ONE CAN TAKE YOUR PLACE

I LIKE THAT

TRUMBOLOGY

FOR NO REASON AT ALL IN C*

WRINGIN' AND TWISTIN'*

THERE AIN'T NO LAND LIKE DIXIELAND TO ME**

THERE'S A CRADLE IN CAROLINE**

SUGAR

MANHATTAN RAG

* Tram, Bix and Eddie

** The Broadway Bellhops



- 1. FUTURISTIC RHYTHM
- 2. RAISIN' THE ROOF
- 3. LOUISE
- Potent Vocal Street Ballion (457,800,8) (84 4. WAIT 'TIL YOU SEE MA CHERIE
- 5. BABY WON'T YOU PLEASE COME HOME
- 6. NO-ONE CAN TAKE YOUR PLACE
- 7. I LIKE THAT

- 1. TRUMBOLOGY
- 2. FOR NO REASON AT ALL in C
- 3. WRINGIN' AND TWISTIN'
- 4. THERE AIN'T NO LAND LIKE DIXIELAND TO ME
- 5. THERE'S A CRADLE IN CAROLINE
- 6. SUGAR
- Sper) Vocal, unknown trio (\$1575-6) (b) 7. MANHATTAN RAG

(e) Six Besderbecke. Andy Serrest (cornets), Sill Fank (youthore), lary Friedman (claritate) Frankes Trumbauer (Combody exceptions), Charles Dirickfoldes (sign axis phone). Mat Leibrook (class exceptions), Libar Cromer (silly exacebose), Mat Malkeck (vicia), Stroner Guara (grant), Lengue Hayten (paine), George March (chrams) Recorded: New York, 6th Mater. 187 (b) as above, but Stan King (drums) replaces Marsh. Recorded: New York, 17th April, 1825 (e) as above but Kuri Dieterla, Mischa Russell (violine) added Recorded: New York, 30th April, 1923 Tork, July April, 1964.

(4) Six Besderbecke (conec), 8:E Sank (trombone), Frankes Trambesier (C molody exceptions) larg flatun (gazos) Movely Oserkeel (burys), Cheuncey Morehouse (drums), Recorded: New York, 40) February, 1927. (origin) recorded New York, 4th February, 1827
(e) Bit Beiderbecks (corded and plano), Franks Trumbuser (C melody maxophone),
Lidde Lang (ruster) Recorded; New York, Lith Max, 1827

O'As across secures: New York, 17th September, 1927.

(a) Re Selderbecke, Bed Nichtel (cornes), Els Fach (trombone). Don Marray (climat and also exceptione). Fred Transburger (Climat and also exceptione). Fred Livingson (Climate at and another free exceptione), for Vental (yellar). Frank Elsek (plante), (clim Cali Gaurco). Jon Tarro Genes biass). Vin Serton (druma). Becorded: New York, 28th September, 1921. O) Utalini we and fix Benderbecke (corpets) (ii) Rink (incribons). Pos Wee Fassed (distinct and tence assessment). Francis Trumbuser (C melody acceptions). Exhibit Daws (above proposed). Admiss Foliate (base exoptions), low-francis (base exoptions), low-francis (vicini, Frank Symorthi (place)). Edito Lating (graze). Chausney-Korebuse (durum). Recorded. New York, 24th October, 2 Note Problem constraints, the Gordon of cream a serial action of the Change and the Conference of the

Compiled from the E.M.I. Archives by CHILL PLAN.

(f) As above Recorded: New York, 17th September, 1927

Bix Beiderbecke stumbled into 1929 a sick man. A Doctor'sorders winter vacation at home in Davenport, Iowa, had saved him from total grack-up. His chair in Paul Whiteman's brass

which had brought him to the brink of disaster in 1928 were still there too-and now his resistance, like his health, was shaky I've been through quite e siege", he wrote to Tom Rockwell of OKeh Records, Feb. S. "I'm practically over it and will be in New York in a couple of weeks, so be prepared for some bigger and better OKeh Records."

The records, when they materialized, were neither bigger nor especially better. They show Bix barely coping with a rusty embrouchure and increasingly intricate commercial arrange ments. They show him for the first time unsure of himself in solo. the once peerloss flow of ideas sometimes faltering. They have glaring fluffs and intonation lapses unthinkable even a year before.

In a few spots Bix's work here has been confused with that of another cornetics, Andy Secreet, But as Charles Wareing pointed out in 'BUGLES FOR BEIDERBECKE', this could only have happened with Bix playing far below par. Secrest, a fellow Mid-Westerner, had been recrusted by Whiteman from the Jean Goldkette office because of his often eerie shility to capture the

configuration, if not the essence, of Beiderbecke's solo work. Secrest's playing as heard on these records betrays heavy reliance on a small variety of monotonously regular patterns, rendered with more force than actual impact, producing marked is an example. This has often been attributed to Bix but, even if the playing were not sufficient to prove his absence, it has been

shown from outside evidence that he could not have been present Futuristic Rhythm, made in March, illustrates Bix's state of health upon his return to New York. The solo is easily recognised as his, especially in the opening phrase, which inverts the melody line. and in the final bell-like four bars. But in between there are two in Raisin' the Roof, without marked effect.

The following Trumbauer date nearly a month later shows Riv e bit more certain of himself but still far below his best. In Louise outburst both out of tune and clumsily executed. Ma Cherre has him in a Derby, blowing a pair of undistinguished four-har fragments. On Baby, won't you please come forme, Secrest's opening verse statement has often been mistaken for Bix, though its stridency of tone betrays it as the work of another. George Avakian, in his notes to American Columbia's old three-volume BIX BEIDERBECKE STORY, spotted the opening fill behind the vocal as Bix, all subsequent as Secrest, playing into a different mute Bix's solo, following a chorus by Trumbauer, begins to recapture some of the old magic, though it, too, is marred by technical tapeas.

Hotsy-Totsy Gang. The following 16 bars, tone muffled by a hat are played with a most un-Bixian legato feeling. But the final eight

The two 1927 Broadway Bellhops' sides, originally issued on tragedy of two years later. The tone cuts precise, mellow and warm through even acoustical recording. The ideas flow severty. Reason at all in C, where he fashions a most beguiling countermelody on the chords of I'd climb the highest mountain. Trumbauer It is a far more attractive Tram than the double-tonoused trickstor

Sugar offers a problem. The eight bars of uncertain cornet after the vocal are not fix. But on Oct. 27, 1927, who? The Rollins New Yorkers' sides of Sept. 28 featured Sylvester Ahola, whose tone is strikingly similar to that of the soloist on Sugar. But Ahola demes Trumbauer, Bill Rank and several other Trumbauer sidemen had done the same time earlier in the day with Red Nichols and Bo Ashford for another label. There remains the possibility of a carry-over. Bill Rank, listening to Sugar in London in 1967 observed only "Sometimes even Bix had off days", but he disclaimed any recollection of the date, aside from having taken part. On close listening a second cornet can be heard in the ensemble towards the end of the side and this sounds as though it

With very few exceptions, these records are far from Bux at his

ART NAPOLITON N 6 Trie album, together with its predecessors flix and his Gasgi, PASC 1221-603 and TRAM—1821. FMC 1264, and flix AND TRAM—1809; PASC 1100 counties the same recorded by Six electrobecks for the Olich and Harmony labels plant and other transport of the same passes of the Cach and Harmony labels plant a double about which compowersy reguration has presence or otherwise.

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CHANGES (Densidour) (a) EVE 46937.2 Recorded 23 November 1927 2:51 (WHAT ARE YOU WAITING FOR) MARY (Donaldson) (6) BVE 40945-2 Recorded 25 November 1927 2:47: THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS (Fisher) (c) BVE 41681-2 Recorded 8 February 1928 3:26

SUNSHINE (Bertin) (d) BVE 41688-3 Recorded 13 February 1928 2:58 MISSISSIPPI MUD (Rurris, Cavaenugh) (c) BVE 41696-3 Recorded 18 February 1928 3:25 HIGH WATER (Beronin, McCardy) (c) CVE 43117-3 Recorded 28 February 1928 4:00 FROM MONDAY ON (Barris, Crosby) (b) BVE 41689-4 Recorded 28 February 1928 3:00 LOVABLE (Holmes, Whiting, Simons) (a) BVE 48145-1 Recorded 15 March 1928 2:58 MY PET (Yellen, Ager) (a) BVE 43662-1 Recorded 22 April 1928 2:50 LOUISIANA (Ruzzf, Schafer, Johnson) (a) BVE 43667-3 Recorded 23 April 1928 2:50

Side Two

DO I HEAR YOU SAYING 'I LOVE YOU'? (from 'Present Arms') (Rodgers, Hart) (c) BVE 43669-2 Recorded 24 April 1928 2:58 YOU TOOK ADVANTAGE OF ME (from 'Present Arms') (Redgers, Hart) (c) EVE 43670-1 Recorded 24 April 1928 2:50 "TAIN'T SO, HONEY, "TAIN'T SO (Robins) (a) W 146316-9 Recorded 10 Inne 1928, 2:45 THAT'S MY WEAKNESS NOW W 146542-3 Recorded 17 June 1928 2:58 BECAUSE MY BABY DON'T MEAN 'MAYBE' NOW

W 146549-2 Recorded 18 June 1928 2:55 I'M IN THE SEVENTH HEAVEN (from 'Say Is With Songs') (de Sytva, Brown, Henderson) (a) W 148183-3 Recorded 5 April 1929 3:00 REACHING FOR SOMEONE (AND NOT FINDING ANYONE THERE) (Ledic, Dotaldoon) (a)

(Leslie, Donaldson) (a) W 148408-4 Recorded 3 May 1929 3:16 OH, MISS HANNAH (Hollingsworth, Deppes) (a) W 148421-4 Recorded 4 May 1929 3:23 YOUR MOTHER AND MINE (from 'The Hollywood Review of 1929') Gondwin, Edwards) (e) W 148422-8 Recorded 16 May 1929 3:05 WAITING AT THE END OF THE ROAD (from 'Hallefejah') (Berlin) (d) W 168986-8 Recorded 13 September 1929 2:50

rchestral arrangements by:) Bill Chaffir, (b) Marry Maineck.) Teen Satterfield, (d) Ferde Grofe, (e) Roy Barry

Produced by KEVIN DALY Original recording from The Jennings & Daly Collection and the Collection of Geoff Milne

CADEMY SOUND AND VISION LTD. 1981 15 FULHAM ROAD, LONDON SW3 68L. In rufactured & Distributed by P. R.T. Records Ltd., 32 Western Road, Mitchem, Surray CR4 SUT.

desired him on part of the risk consists of the ris sooting towards the band as a foundation of economic security, even if their creativity was somewhat stifled in the process. Whiteman knew exactly what he wanted, and more important, what the customers wanted to hear. He spared no effort or expense to attract the finest names in the or expense to statest that indicate the procession, paying generously to obtain their services so that his band would be the most versatile in the business. His payoff, the largest for a popular dimer-band, comparably matched his popularity in the dance halls and on the theater stages. He reached even further, into the concert hall, bridling the jazz he had haved in Sun. Francisco in the days before World War I, Francisco in the days before World War I, orchestrating is and making it respectable so that it could be appreciated by a much wider andsoce—bis surrangers' trumphs were dubbed 'Symphosic Jaze', a controllion in musical terms. These 'Experiments in Modern Maiste' were trumched on an unsuspecting but widily appreciative suddence on February I2 1974, a now legerality due in the

annabis of musical history.
That was not be only milestone in Whiteman's interest to be only milestone in Whiteman's interest to be only milestone in the interest to be only periodic quantities. On the other basis produced to present only the very best, both of these being relevant to this LP. The first was in 1926, as there is the being colorant on the LP. The first was in 1926, as the color time tablest Chairmans—the second on the Whiteman ranks (slong with Al Richard rock piece in Calegoo, their be two boys had completed their engagement with the Function & Marco Agency in Colorant was the Part of the Chairman o California, in December 1996. In Acrel of the California, in December 1996. In Acrel of the California grave, Harm's Balend State, giving Bornal California, and the California Grave International California Ca

open. After all, the money was very good, and everyone likes to est, so they swelled the Whiteman ranks during an engagement at the Indiana Thearer

In Indiampoint.

The property of the property The arrival of Beiderbecke was an occasion for

TAINT'S O HONEY, OH MISS HANNAH, and then, or I hold notice with a clean of 100 OK. Miss HANNAH, and then of 100 OK. Miss HANNAH, and the property of the prop

MISSISSIPPI MUD, DO I HEAR YOU SAYING and YOU TOOK ADVANTAGE OF ME, and OH MISS HANNAH was pressed for export only. Bigs prominately featured on all these. Bis, however, is not always in evidence as a soloist, though this is fortunately more the exception than the rule, as a listen to SWEET MAN, FROM MONDAY ON,

formation of the AC Parties and October 1, 17 April 75 of HONEY, 25 April 17 April 1

Geoff Miline - June 1981

Printed in England by Robert Stace & Co. Lad



THE BIX BEIDERBECKE LEGEND

"Alternative Bix-Bis" Volume 5 (1926-1928)



Just one more hiss - Hush-a-bye, baby - I'm looking over a four leaf clover
Look at the world and smile - A lane in Spain - O!' man river
My heart stood still - Make believe - Back in your own back-yard
There ain't no sweet man that's worth the salt of my tears - From monday on
When you're with somebody clse - Coquette - Metropolis
My pet - It was the dawn of love

RCA

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*ALTERNATIVE BIX-BIS" Volume 5 (1926-1928)

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| | SEN! | | | |
|---|------|-----|---------------|--|
| 1 | JUST | ONE | MORE KISS (0) | |
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100 S 1080 September 200 HUSH-A-BYE BABY (A) YM LOOKING OVER A FOUR LEAF CLOVER (C) LOOK AT THE WORLD AND SMILE (D)

OL MAN RIVER (F) MY HEART STOOD STILL (G)

A MAKE BELIEVE IN BACK IN YOUR OWN BACK-YARD (J)

THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS (K) FROM MONDAY ON (L)

WHEN YOU'RE WITH SOMEBODY ELSE (M) V-27689 431202 304

MY PET (P)
MY PET (P)
IT WAS THE DAWN OF LOVE (P)

PERSONNEL AND RECORDING DATES:

(A) JEAN GOLDKETTE AND HIS CRICHESTRA. Leon "Bird" Besterbecke (call), Fred

*Force: Family Roy Lodwig this Sprengel Wickey Blanck (bit), Den Munny (cl. as birs

says, Springs ("Doc Review 1941" Family Trumbur (Christian), Jose Verlach york, Avrillon".

SAUL WHITEAMS AND HIS CONCERTS ORCHISTRE. The full speciatred of this own superior business and trade to the concern fluorappets. By be decided by More Health Raws, such fullow. Characters and seaso. Christia Hashell surray Dorsey raises fluorappet christs dissivation in Rabe Content for March Land surray Consequence so Maybew, Brings, Aud Douth Mooth Rassel Christia Gayland, Man Feny, Profiled Bill Water all Apains Feet Frong (Silver Bown) on March Services 100 500 MM Lobrook data both Harde AcCoptails (Oli Vocality). C. Gayland Fluor Services (Fluorappets and March Seet Feet Services).

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*MORE ALTERNATIVE BIX" The Ministra O'The Div Bedfisher's Lie and defen were cut one if a pay-fe provided in the Div Bedfisher's Lie and Division of the Division of the formation statement entires, "Memory lies for the paying payments and pro-teating of the course," and the paying payment a provided in the best of the paying payment and payment a

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Release produced by Jean-Paul GUITER





Side A Kids Are Gonna Rock Golgotha Watch Out Games With God Tell Me

Side B Metal Mission God's Will Be Done All My Days In His Name (Rock On)

Produced and Engineered by Chris McCollum



AIDS ARE GONNA BOCK

WITH THE POWER FROM OUR LORD

DON'T PUSH US OFF AS CHILDREN

GAMES WITH GOD

OR BRING OUR LORD DISCRACE

OR THE CAR WE MAY DRIVE

YOU COTTA PEAD YOUR BIRLE

Mick Rowe, Chris McCollage

OUT OF THE DARKNESS

AMETAL MUSSION

LWHILNEYER MEALONI DON'T DRIVE AWAY THE EATHER'S SOM

FRAISE COD IN THE SANCTUARY

GOD'S WILL BE DONE

Date Steve De Acres

dracts on "All My Days" (see English creatured in Oten McCollins

recorded and mixed at Grand Slam Studies, West Orange, No.



Michael Smith

Parther in Michigan Michael Smith guita is weeks Interne Machine moder words Part Flemme amitar Larry Grey bles Bushun Busan Ren Voter E kathleen Souck wrights on Span Vires E The Outchman Produced by Anno Holls
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Be conded at Dr. Com
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the broken jonegranets - full of stars

grande storia del

Flip Flop And Fly Mona Lisa I've Got A Woman

Jerry Lee Lewis

Good Golly Miss Molly/Tutti Frutti You Win Again



soff indica

Jam Up And Jelly Tight

Kisses Sweeter Than Wine



हांडांग्रेजिंद होत

Oh-Oh, I'm Falling In Love Again Secretly

Armando Curcio Editore

Piano dell'Opera

- 1. The Bolling Stones.
- 2. Little Richard, Chubby Checker.
- 3. Jimi Hendrix, Bob Marley, Percy Sledge. 4. The Fleetwoods, Frankle Avalon,
- The Chiffons, The Ad Libs.
- 5. Ray Charles. The Coasters. 6. Billy Preston, Solomon Burke,
- John Lee Hooker.
- 7. Martha Reeves, Sam & Dave. The Association
- 8. James Brown
- 9. The Platters, Jerry Lee Lewis,
- 10. Ike & Tina Turner, Sonny Boy Williamson, Esther Phillips, Blues Image, Jimmy McGriff & Junior Parker.
- 11. The Drifters Duane Eddy. The Firebails. Jack Scott
- 12. The Beach Boys, Gladys Knight & The Pips. The Everly Brothers, Disco Tex & The Sev.O.I ettes
- 13. Carla Thomas, The Shirelles, Lonnie Mack, Brook Benton, Otis Spann & Muddy Waters.
- 14. Mungo Jerry, Johnny and The Hurricanes, Danny and The Juniors, Bill Deal & The Rhondels, Adam Wade,
- 15. Keith Emerson.
- 16. Fats Domino, Chris Montez, Shocking Blue, The El Dorados
- 17. Little Richard, Solomon King, The Temptations, Dave Baby Cortez, Jimmy Reed.
- 18. Sam Cooke, Joe Simon, Joe Tex, Lou Rawls,
- 19. The Platters, Tony Williams e Paul Roby Percy Sledge, King Curtis, Lee Dorsey.
- 20. The Diamonds, The Five Americans, Sam The Sham & The Pharaohs, Billy Vera, The Manhattans
- 21. David Bowie.
- 22. Rufus Thomas, Martha Reeves, The Nashville Teens, The Troggs.
- 23. Bill Haley and The Comets.
- 24. Paul Anka, The Everly Brothers.
- 25. Gary Lewis & The Playboys, The Eternals, Sam Cooke

- 26. Brownie McGhee and Sonny Terry. John Lee Hooker
- 27. Paul Anka, Frankie Laine. 28. The Drifters, Johnny and The Hurricanes. The Robettes
- 29, John Travolta, Fontella Bass, Mary John-
- son, The Box Tops, Lloyd Price.
- 30 The Everly Brothers
- 24 limi Handriy
- 32. The Orioles, Bobby Vee, The Moonglows, Fabian,
- 33. Ritchie Valens, The Angels, The Five Satins, Archie Bell Ronnie Dove
 - 34. Fats Domino. 35. Neil Sedaka, Freddy Cannon, Timi Yuro. Freddie & The Dreamers.
- 36, ike & Tina Turner.
- 37. Fiton John
- 38. Pete Best, Lonnie Donegan.
- 39. Bob Marley, Billy Preston, 40. The Jimmy Castor Bunch, The Casuals,
- Chris Kenner. The Manhattans. 41. Percy Siedge, Joe Simon, Otis Spann,
- 42, Iron Butterfly, The Crests, The Crewcuts, Sam Cooke.
- 43. Lonnie Smith, Brook Benton.
- 44. The Capris, Paul Jones, George Freeman. 45. Little Richard, Gladys Knight & The Pips.
- 46. The Reatles
- 47. John Travolta. 48. ike & Tina Turner, Jimmy Reed, Serendipity
- Singers, Johnny Rivers. 49. Johnny and The Hurricanes, The Kingsmen,
- The Excellents. The Keytones. The Classics IV. 50. Betty Everett, The Earls.
- 51. The Impressions, Brownie McGhee
- and Sonny Terry, Otis Spann, 52. Jan & Dean, Jay & The
- Techniques, Patti LaBelle & The Blue Belles. The Solitairee
- 53. Aphrodite's Child.
- 54. Brook Benton, Bo Diddley.
- 55. The Shirelles, The Olympics, The Marcels, Jerry Butler.
- 56 Jimi Hendriy 57. Jerry Lee Lewis. The Dovells.
- Jimmie Rodgers, T. Roe.
- 58. Eric Clapton, John Mayall, 59. The Capitols, Frankie Ford, Dei Shannon, Gladys Knight & The Pips.
- 61, Jimmy McGriff & Junior Parker, Shirley & Lee.
- 62. Mike Bloomfield. Otis Spann.
- 63. The Skyliners, Gene Chandler, Joe South

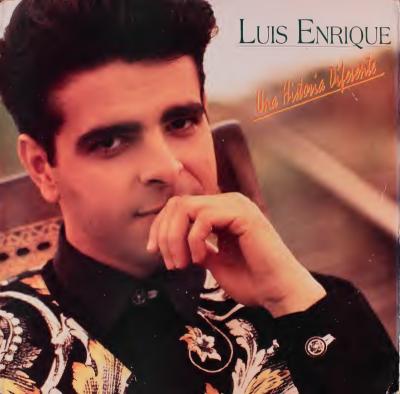
- 64. Chuck Berry.
- 65, Robert & Johnny, The Spaniels
- 66. Sam & Dave
- 67. The Kingston Trio 68. Elvis Preslev.
- 69. Ray Charles. The Flamingos 70. Billy Bland, The Jive Five,
- Johnny Crawford 71. Dr. John, Clifton Chemer, Isaac Douglas.
- 72. Jimmy Reed, John Lee Hooker. 73. The String-a-Longs. Sonny Till & The
- Orioles, Bobby Helms 74. Jackie Wilson, J. Frank Wilson
- Mary Wells.
- 75. Amen Corner. The Small Faces 76. The Olympics, Curtis Mayfield & The
- impressions. The Mystics.
- 77. B.J. Thomas, The Tokens, Mel Carter. Bobby Freeman
- 78. Sanford Clark The Clovers Robby Womack, Billy Bland,
- 79. The Fiestas, The Fireballs, Crosby & Nash 80. Jimi Hendrix, Ike & Tina Turner. Blind John Davis
- 81. Gerry & The Pacemakers, Wilbert Harrison,
- The Leavee
- 82. Jelly Beans. Peter Best
- 83. Lightnin' Hopkins, Doctor Clayton, 84. Shirley & Lee, Otis Spann, Isley Brothers.
- 85. Irma Thomas. The Cowsills. The Crow. The Dells
- 86. Johnny Ray Frankie Laine
- 87. The Passions, Jimmie Rodgers The Shangri-Las, Gene Vincent
- 88. The Mellow Kings. The Quin-tones.
- Paul Simon, Swingin' Blue Jeans, 89. Bobby Fuller, The Turtles, Frankie Vaiil.
- 90. The Paragons, Joe Thomas
- 91. Aretha Franklin.
- 92. Brook Benton, Gogi Grant, The Happenings. King Harvest
- 93. The Charlots, Ronnie Dove, Jerry Wallace, Sister Rosetta Tharpe.
- 94. Jerry Butler, Ray Charles, 95. Robert and Johnny, The Manhattans, The Chimes
- 96, Jimi Hendrix, B.B. King,
- 97. The Capris. The Earls. Don Gardner & Dee Dee Ford.
- 98. Jimmy McGriff & Junior Parker, Jimmy Reed. The String-a-Longs.
- 99. The Solitaires, Billy Bland, Dee Clark, 100. Sonny Till & The Orioles, The Spaniels, Brownie McGhee and Sonny Terry,

ARMANDO CURCIO EDITORE









Luis Enrique





M NEAY DETROY

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DESCRIPTION CALDESON 3. PROMESA DE MIS VIETOS

DANK AUTANNO - LEN ENBERGE MERA LOPEZ

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ATRIS GRAFASTI OCT. BELLA DE LA MESE A VISITIMAE DE RISTO DE MENDA ALLA DO DE MALMARE, A ELLA DESCONTO Y MASA.

CONTROL SEAMORY RESPECTO.







RED NORVO





RED NORVO'S FABULOUS JAM SESSION

107

Red Norve's 1945 record date for COMET has been ecclaimed by criticis as one of the super sensions of discogrephy. It was a true elf-ster effert, combring the diversa telents of six musicians then, or about to be, included among the jazz etta. — Norvo. Teddy Wilson end Stem Stewart, each as ababilished service ord Stem Stewart, each as ababilished service and the service of the service of the controversial. — Charlie Parker, Dizzy Gillespie end Filip Philips.

Such reckless mixing of styles was usually a sure way to court disaster in the recording studio. Discography is burdened with ill-advised encounters in which style clashes cencel out the basis ethoris of all concerned. That the Red Norvo sassion succeeded was partly good lack, portly due to Norvo's quelties as a leeder.

Behind tim Red Norvo had a reputation es on

Behnd tim Red Movo had a regulation or so record cates. The Red Nevo's Settle with future record cates. The Red Nevo's Settle with future orchestra loaders Aria Shaw and Charles Bennet as sidewish the settle settle settle settle settle when the old applications in the rare were learn conwhen the old applications and the settle settle when the old applications in the rare were learn canwright the settle settle settle settle settle Mr. and Miss Severy. Nove recorded betind Midred for white jo begament with institutential settle settle white jo begament with institutential sets settle sets desired and settle sets of the settle sets of the settle sets of the sets of the sets of sets of the sets of sets of

For the 1945 section that yielded such spacificular undersearchests. Novo decided to leak a calculated rak. As he explained in an intervenw. "Bird and Dz west drifty words for musication of my generation." But juick held the middle of enother one. Bird and Dz west saying now hings an en oxing wey. The last held Dz were saying now things an encoring wey. That is tech hend, so I gembled." In this way, Bird and Dz, the leadure of the bettop moverable the properties of the properties of the properties of swing.

This issues took piece at on hour considered diseable for juzz muscons, nine of clock in the merning, another raison is might never him aucereded. It was so exhalter a considered the property of the propert

This seesion was made for Les Schreiber, a jazz buff who had vontrural file the record business in those frae and any years when it was possible to leurch a new legic on a shoreting. Schreiber had made the contract with Norvo and asked the vibrophories to organize a front line — trumper, ello and lenor escophone — plus e rhythm section, not reckoning that three of the driptimen (Norvo, Wilson and Stowart) were all esolution.

Schraber had planned batter than he knaw, In order to let waryone blow, he would nade doner then the three mustes of running time than considered maximum for the control of the control of the control of the control of decided to let the tracks are beyond their usual limit, to four and five minutes, and accept the risk of releasing them on the uncertain medium of the twelve-let-for record. Except for the usual footling and scale running that makes season went than does scheduled.

sension were filted on Schildunger turner, two pools and the bales. Their plans series damping and opposite filted together the bales. Their plans series damping and opposite filted together filt of the series of

The rest take of INALELLUAN Hash fine he had on each take of the simulation communication and the state of the simulation communication and the simulation of the simulation o

mixing and het pleased everybody. He was differed by the color and the packet of the packet and the packet and the packet and the packet and the leaf the packet and the leaf the packet and the packet a

For sheer market excitement the Novo session is an identified indicate larged. The music is incomplete as a destribed indicate larged. The music is incomplete as a destribed in the control of the session of the control of the contr

Apert from its high musical interest the Norvo session increase much nacidal light into an obscure corner of jazz history 1945 was a transitional year, as Norvo remarked, but discogrephy offers title documentation of the changes that took piece. Bajaning with the summer of 1942

three visel years went by under a tolar recovaring biascent invoked by the American Federation of Muscles, ethicute) apposed by most jazzmen. There is no additionable of the property of the

The hazary of the COMET meeters is of some treaterst COMET proceeded a stant of only three record treaterst COMET proceeded a stant of only three record Well record by critics and particle by Collections. More distributions of the collection of the collection of distributions of the collection of the collection of Within two years COMET referred from business and the Within two years COMET referred from business and the Three Within the Collection of the Collection Company's redder time in spice of the Febrywood company's redder time in the Collection Company's redder in the Collection of the Col

DIAL released four trooks on ten-inch commercial tissus, listing advantage of a new increogrove mastering process, but these 75 pm incrods did not set 1 in 1950 in 19

PERSONNEL

DIZZY GILLESPIE, trumpet; CHARLIE PARKÉR, alto saxophone; FLIP PHILLIPS, tenor saxophone; RED NGRYO, wbtaphone; SLAM STEWART, bass, TEDDY WILSON, piano; SPECS POWELL, drums (first two tunes); J. C. HEARD, drums (fast two tunes). W O R RECORDING STUDIOS, 38th and BROADWAY, NEW YORK CITY, JUNE 6, 1945.

SIDE ONE (original releases)

| OIDE OTTE (OTTGETTER) | | |
|-----------------------|--------|--------|
| HALLELUJAH | (4:02) | T-8-F |
| GET HAPPY | (3:42) | T-9-D |
| SLAM SLAM BLUES | (4:27) | T-10-B |
| | | |

SIDE TWO (alternate tracks)

| HALLELUJAH | (4:00) | T-8-A |
|-----------------|--------|---------|
| GET HAPPY | (3:40) | T-9-B |
| SLAM SLAM BLUES | (5:03) | T-10-A |
| CONGO BLUES | (1:00) | T-11-AA |
| CONGO BLUES | (1:10) | T-11-BB |
| CONGO BLUES | (4:07) | T-11-A |



IT'S JUST A MATTER (\$ 182 TOH TUNES (\$ 03)

Yes I love you, you know that it's true Don't ignore us, when I'm talking to you Can't you tell that, it only takes ome Takes some pationce, to make me feel fine

it's just a matter, of, getting a reacoon from you it's just a matter, of, satisfaction to you

So there's others, I not the only one When your finished, those little boys are done But I'm ready, always up for your love You'll get action, cause you fit like a dight glove

Tou a get acoon: cause you litt me a digit glove

Don't you laugh gri, you're making me mad

When you add it up, run to me when you're sad

I'm not complainin', shough some people call you tease
It's me you're beggen', you say you want some love from me

SHE IS MY REASON (2 182 TOH TUNES (3 38)

I know, to be alive
I give, her all my love
No less, icome from me
I chnik, I'z never leave
I know, the sets me free
I feet, she fills my needs

I know, she sets me free
I feet, she fills my needs
My hopes, my fears allayed
It's here, I plan to spend my days.
She is my reason, for the way I live today

She is my reason, in many little simple ways She is my reason, I want her everywhere She is my reason, for her I really care

Tough lives, but we'll make it I'll fight, and stand my ground She knows, that I love her I care, if she's unhappy

No money, could give me love No wealth, could give me more I know, I can be hers I know, now what love is for COME BACK TO ME @ 192 TOH TUNES (4 23)

The sun is setting, the day is over You know sometimes in this world you've got, only yourself.

I set the table, one chair, one glass I raise my voice to say a fitting line But you weren't there

Don't want to live alone, I've lived too long on my own.

Come back to me, come back to me

I reminisce and, and I think of you I know that in my mind, I'm just passing time Still I need you.

You left me standing, you left me crying I only thought, that if I had loved you more Would you have gone

Can I go with you, I beg please take me But all you said was no, and then you turned away So I just stayed here.

So I just stayed here.

But I'll leave a light on, one candle burning I sit and hope, and wait so patiently

CONVENIENT LOVE (3.30)

Hot summer Saturday on the boulerand, Just me and my buddes crusin' long and hand. Summer cuty nights sure get hot as helt, When your looking for someone to release you And make those summer nights to nice. With a woman whose got the looks I like And makes those summer rights alright.

just looking for some convenient love.

Look at her she's dressed in the latest style, Coming going she's got me with her eyes And all the boys warn inside her oh so bad. Offerin' her everything she's already had. But I know her secret yes I do, She only wants it when it's convenient to do. So I'm the one with her toright.

ust looking for some convenient love

All peop erritors and erropes by Team Assertion

All peop erritors and erropes by Team Assertion

All peop erritors and Productions for TOP TUNES (ACAN)

All peop productions for New Years Productions for TOP TUNES (ACAN)

I'M GONNA SEE ABOUT LOVE (0.182 TOH TUNES (3-18) DON'T YOU GO (0.182 TOH TUNES (2-37)

She called me up, called me up at night, She wants to talk about us She's having hard omes, with her boyfriend, He won't be with her long.

He treats her so bad, treats her like dirt, He does not seem to love. I think she'll see that, see that) can,

He does not seem to love.
I think she'll see that, see that / can,
Give her what she wants.
I'm gonna see about, gonna see about.

I'm gonna see about love.

It was so innocent, oh so natural
When we met in the park

I liked the way she looked, her energy, and the color of her eyes What it was she, saw in me.

She's beyond my reach. But's she's calling me, she's calling me Guess this is my chance.

I'm gorna see about, gorna see about. I'm gorna see about love. I've got love, a huge love,

Come on over tonght she said.

PROMISES (1911 TON TUNES (227)

Your promises fell on willing at it.
And all the orne I thought that you would be with me
And all the things you've said, to me they've turned.
To shattered drains
We taked and talked, for hours on end.

I think this time it's real I said with confidence.

And you, with your smile so bright.

The curtain fell, and the stage went dark

Promises and promises I've heard them all before. Those promises Iying broken down, shattered on the floor. And promises and promises you know they am't the truth. Sometimes they're harding you.

Helt's note on 'jour lesstan door,' For you to call me up at work when you had the chance. I wasted patiently, the phone it never rang! I set alone, at home. But it seemed so umple between the made! Jave you everything you wanted and even more. But you left me in the dark, bea is kel crited alone. A lonely load lone, a lennly hotosin hear?

But the years they roil, so queckly by.
Winter, Summer, Spring and Fall the years are gone.
And look at me, I'm getting older every year.
Soon everything is past, the old man sits in fear

Don't you go, don't you go

Please stay a few minutes longer
Please let me love a little longer
Please feel my heart nounding stronger

Don't you go, don't you go

You know you got, you got me burnin'
You know my head, my head it turnin'
You know for you, that I am yearmin'
Please tell me when you'll be returnin'

Dan't you go, don't you go

One night, we finally make connections One right, your boss won't ruse objections One night, now don't you need affection Please tell me cause I can't stand rejection

You know we have a great relation. I love you for the you you are. But what I need now is that medication. Only you provide, please don't run and hide.

Total time 21-48 min.
Recorded and mixed at.
Recorded Parts Studen,
New York.
Maximum at.
The Plaster Cutting Room. Inc.
Herr York.
Make in U.Sh.

Charlie Brocco Guitars, Vocals
Rich Crane Keyboards, Lead Vocals
Teague Hamilton
Hike McDonough

THE BOONE GIRLS TO





Tim Davis presents Another Turn of the Wheel





Baird Brittingham - Voca



Jerry Kirk - Bass Guitar



Dave Berry - Piano, Bass Guitz



Phil O'Reilly - Pedal Steel



Hank Carter - Alto and Tenor Saxophone



Tim Davis - Vocals

Another Turn of the Wheel

SIDE ONE

- Another Turn of the Wheel
 T. Davis
- 2. Cloudy Day
- T. Davis
 3. O Captain
- O Captain
 Poem by: Walt Whitman, Music by: T. Davis
 Later Daze
- S. Hardie-Birney, J. Bove, J. Russell, B. Windley
 5. You Knocked the Wind
 T. Davie

With Special Guests: Craig Bickhardt — Acoustic and Electric Guitar Tompy Geddes — Drums

Craig Bickhardt — Acoustic and Electric Guitar Tommy Geddes — Drums Frank DiGiovanni — Synthesizer Dennis Melton — Drums Pete Haves — Pedal Steel

Ted Lundy Jr. – Mandolin and Fiddle on "Prisoner of Patuxent" Brian Morris – String Synthesizer on "Rdding Drunk" Nancy Kim – String Section on "Northern Lights" Pam Nelson – String Section on "Northern Lights" Cindy Millian – String Section on "Northern Lights"

Recorded in October and November of 1978 at the Verituble Recording Co. Ardmore, Pa. Special thanks to musicians, technicisms, and

artists: Joe, Baird, Dave, Andy, Corky, the Shams, M. Fox, the don, my family, and to all those who worked to make this a successful cruste.

Front cover illustration, photography, and design — Mark and Dave Shamlian Back core photography — Beth Becker Copyrights Secured 1978 Veritable Music Co. (BMI) For more information, call or write: Creative Lift Productions Box 409 Greenville, Delaware 19807

SIDE TWO

1. Riding Drunk

T. Davis

2. Gotta Get Back

M. Fox
5. Northern Lights

T. Davis

S. Hardie-Birney
4. Prisoner of Patuxent

Produced by Tim Davis
Find named by Lea McSondy

215,388,6280





Andy Eaton - Vocals



Scott Hardie-Birney - Acoustic Guitar,



Jim Russel - Drume



Steve Hobson - Electric Guitar, Mandolin



Joe McSorely - Enzincer





John and Phil never confuse the tools and the art. The guitar, the voices, the harmonica, even the technique, these are tools, the blues come from the heart. They are a form of language, a way of understanding, a medium for emotional communication.

John and Phil do not use the snarling electric guitars and urban. brain-rattling rhythms that can force even a noisy barroom to listen. They respect that method, but they

have chosen another for themselves. They are at ease with their audiences, they are open, there is a reaching out, a receptivity, and intensity of communication that causes rooms to become still. Acoustic instruments work well. for them.

In blues it is common to describe how things were acquired rather than what they consist of. John and Phil acquired their skills in the time-honored way. There are no surprises.

Yet their performances consist of an interaction between even a booking agency. They own themselves and their performers and audience that is uniquely rich in emotion. Here's John talking to the lighting man before the show, "My friend, I need your help, I need to see their faces, we have to look at each other, this is VERY important. The looking at each other starts with the performance, an understanding begins. An energy exchange between performers and audience grows throughout the show, it becomes a visable process, an emotional current is drawn from the audience and then given back to it. Everyone becomes involved. After the show there is more hugging than handshaking. There is a need to touch, John and Phil are tired but very happy. A house of strangers has become a house of friends. The euphoria will last until they sleep.

Style within the blues medium changes often and the nomenclature of the blues is confusing. For example, the older so-called country blues were most often urban in origin while the blues of country people and country immigrants to northern cities are invariably called

Thus each is called what it is not. John and Phil are acoustic urban bluesmen from Washington, D.C., one of the blues centers growing in importance. They are generous and specific in their praise of earlier bluesmen and very modest about their own rich contribution. These contributions include John's voice, surely the best in the blues and, from Phil's pen, some of the best

Their art was developed in concerts, not in bars, not at dances. They are committed to the concert audience. They don't work for a record company nor a club nor art in a way that few popular artists can nowadays. I believe that they are very important to the future of the

(Joe Wilson is executive director of the National Council for the Traditional Arts and program director of the National Folk Festival, the oldest folk festival in America

Ior Wilson

For more information see also "Living Country Blues USA, Vol. 1 — Bowling Green John Cephas & Harmonica Phil Wiggins From Virginia" LR 42.031

and the first to present bluesmen).

| John 1 | C | harl |
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| L+R | Records |
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| (E) 1910 | g 1983 |
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"Bowling Green John" Cephas. vocal & guitar "Harmonica Phil" Wiggins,

YOU WAY - 3 = 5

Sweet Bitter Blues

Sweet Ritter Blues

| Si | | | |
|----|--|--|--|
| | | | |

| | J. Cephas-O. Williams | |
|---|---|------|
| 2 | St. James Infirmary | 6'4 |
| | Trad. arr. J. Cephas-Ph. Wiggins | |
| 3 | I Saw The Light | 2'50 |
| | Trad. arr. J. Cephas-Ph. Wiggins | |
| 1 | Tribute To Skip James | 5'28 |
| | Side 2 | |
| 1 | Piedmont Rag | 2'10 |
| 2 | Dog Days Of August | 4'14 |
| 3 | Roberta — A Thousand Miles From Home | 3'30 |
| 4 | Highway 301 | 4'2 |

Unless otherwise indicated all songs are written and composed by John Cephas and Phil Wiggins, published by Lipra.

J. Cephas-Ph. Wiggins-O. Williams

5 Hodoo Woman

6 Louisiana Chase

Recorded April 9, 1983 at Gypsv Studio, Falls Church, Virginia, USA Recording Engineer: Mike Rivers Cover Photo: Mara Eggett Liner Photo: Axel Kustner Album Design: Gunther Kieser Produced by Horst Lippmann Special thanks to Joe Wilson, President of the National Council for the Traditional Arts, Washington, DC., for his help and assistance during this recording. distributed by International Sound Service



RAISINETS MOVIE GREATS

SIDE ONE

THE MORNING AFTER... MAUREEN McGOVERN
Kesha-Hirschon... 20th Century Music Corp. (ASCAP) Fox Fentere Music, Inc.
(BMI) ● Ø 1972 20th Century Records PolyGram Records, Inc.

CAR WASH...Rose Royce Writfield...Duchess Music Corporation (BMI) • © 1976 MCA Records, Inc.

THEME FROM SHAFT...Isaac Hayes
Hayes...Eost/Memphis Music Corp. (BMI) • Courtesy of Stax Records

EVERYBODY'S TALKIN'...Nilsson
Nett...Coconut Grove Muser/Third Story Muse, Inc. (BMI)
Courtesy of RGA Records

STAR WARS (THEME FROM "STAR WARS")...Onyx

"STAR WARS")... O Nyx
Williams. Fox Fanfore Music, Inc. (BMI) • Courtesy of Impenel Music, Inc.

GONNA FLY NOW (THEME FROM "ROCKY")...Opus I
Conti Conners Robbins...Unart Music Corporation (Billy United Artists Music Co.
(ASCAP) • Courtasy of Imperial Music. Inc.

SIDE TWO

FROM THE MOTION PICTURE
SUMMER OF '42... Michel Legrand
Legrand.-WB Music Corp. (ASCAP) • ② 1972 Ansle Records, Inc.
Courtesy of Ansle Records, Inc.

LOVE THEME FROM ROMEO & JULIET
(A PARAMOUNT PICTURE)... HENRY MANCINI
Role...Famous Music Corporation (ASCAP) * Courtesy of RCA Records

JEAN...Oliver

McKuen...20th Century Music Corp. (ASCAP) • Courtesy of Imperial Music. Inc THE PINK PANTHER THEME (From The Mirisch-G&E Production, A United Artist

Release)...Henry Mancini
Mencini...Northridge Music, Inc. United Artists Music Co., Inc. (ASCAP)
Courtees of BCA Records

LOVE THEME FROM "THE CODFATHER" (SPEAK SOFTLY LOVE)...AL MARTINO Rota Nuss. Famous Music Coprosition (ASCAP) ● Ø 1972 Capitol Records, Inc. Courtes) of Capitol Records, Inc.

RAINDROPS KEEP FALLIN' ON MY HEAD...B.J. Thomas

Bacharach/Devid...Blue Sees Music, Inc./Jac Music Company, Inc./20th Century Music Corp. (ASCAP) • Courtesy of Imperial Music, Inc.

LOOK FOR THESE GREAT CANDIES TO ENJOYAT HOME OR AT THE MOVIES:



RAISINETS

SNO-CAPS

PR 7585

SONNY STITT Stitt's Bits, Vol. 1

Gene Ammons, Kenny Drew, Junior Mance, Duke Jordan, Art Blakey and others.





SONNY STITT Stitt's Bits, Vol. 1

When Sonny Stift "came beck" on tenor in 1949, the impact of his pleying shook up a lot of cats. He was to a certain extent, playing Prez, but considering the state of the scene, it is surprising that there was any tenor in New York playing anything else BUT Prez.

Sonny's career had been interrupted by a stay in Lexington. He had become known to the jazz public es an alto player who was very close to Bird—embarressingly close, some said. He had recorded with Bud Powell, Fats Navarro and others for Savoy and had mode other appearances in

key be-bop recording detes-all on alto. Although the history of the situation was never accuretely captured by the Metronome or Down Beet polls (who had Flip Phillips winning during that time), the decaying New York be-hop scene wes dominated by the Brothers school. Allen Eager was THE man, with Brew Moore in close pursuit. Stan Getz would be right around the corner. And there were other cats: Ray Turner, Zoot Sims and Al Gohn, who would have widely varying degrees of influence and, for that metter, tours of duty. The scene was dominated by white tenors. Dexter Gordon was in and out, Werdell Gray was prominent but he spent a lot of time with Goodman and Besie during those years. James Moody had gone to France, Gene Ammons was leaving Woody Herman and Sonny Rollins was just beginning to be heard on records.

be head on records.

The first slice has gift records on terror were done.

The first slice has gift records on the record of th

This album covers the period immediately following the dates with Powell. There are several interesting aspects to the album. As far as the material is concerned what we have is primarily standards. There are only two Stitt originals-both rather sketchy heads. Except for After You've Gane, Our Very Own, S'Wonderful and Ta Think You've Ghosen Me the accompaniment is by rhythm section only, always the best setting for a soloist with the endurance and inventiveness of Stitt. Sonny plays tenor throughout the album on all trecks but Liza and Gan't We Be Friends. What is especially interesting about his tenor playing is the fact that there are any number of different influences discernible in his work. Critics heve always pleced a good deal of stress on influence but I feel that this album is a good example of how the modern tazz tenor giants, exclusive of the Brothers school, while having a common ground in Prez actually influenced each other rather than drawing from specific sources. Certainly the method of phresing was from Prez and there was among all of them e nodding ecquaintance with some of the methods of Illinois Incruet but the Big Five of Ammons, Gordon, Gray, Moody end Stitt have all at one time or another made repeated references to other members' work

The earliest session, February 17, 1950 found Stitt and his tenor in the company of Kenny Drew, Tommy Potter SONNY STITT, tenor sox; KENNY DREW, plano; TOMMY POTTER, bass; ART BLAKEY, drums (Recorded Feb. 17, 1950)

| Side A | |
|--|---------------------------------|
| 1. LATER | 2:57 |
| 2. AVALON | |
| 3. AIN'T MISBEHAVIN | N' |
| 4. MEAN TO ME | |
| 5. STAIRWAY TO THE | STARS |
| GENE WRIGHT, bess, (Recorded Jan. 31, 195 | |
| | 2:4 |
| 7. CAN'T WE BE FRIEN | NDS |
| | sax; BILL MASSEY, trumpet; |
| | hone; GENE AMMONS, buritone sax |
| JUNIOR MANGE, pten | 10; GENE WRIGHT, bass; |

WISLEY LANDERS, drums; LARRY TOWNSEND, vocal*
(Recorded Oct. 8, 1959)
Side B
1. AFTER YOU'VE CONE 2.25
2. OUR VERY OWN 3.05
3. SYNONDERFUL 2.24
1. TO THINK YOU'VE GHOSEN ME* 3.17

| 4. TO | THINK YOU' | VE GHOSEN | ME" | | | 3:11 |
|--------|---|------------|---------|---|--|--------|
| GENE | Y STITT, tend WRIGHT BA rded June 28, | SS; WESLEY | | | | |
| 5. NIC | E WORK IF Y | OU GAN GET | F IT | | | 2:37 |
| 6. GO | UNT EVERY S | TAR | | | | . 2:57 |
| 7. BL | ZIN' | | | | | 3:15 |
| 8. TH | ERE WILL NE | VER BE AND | THER YO | U | | .2:36 |

and Art Blakey. The opener Later is a blues with Souny sounding much like the Wardell Grey of the period (check out Twisted or Pressige 783) in his sound and the length of his lines. Kenny Drew has a firm, mature statement—he was only 21 at the time of the date. Tommy Potter has a brief bit before the return.

Al Joison's Avalon is more like the Stitt we ere accustomed to today. The up tempe has always been a bit of a bitch for modern hornmen—whose tempes are more up than older players. Stitt is tough here and Kenny reflects his very deep roots in Bud

ble wery deep roots in Bud.

The World's All Market in Hamilton temporary for the Control of the

siderably more complex rhythraically and Sitt's sound if not markedly different from Sitt's is certainly distinctive. Charles Battama replaces Drew at the kepband, while Gene Wright is on bass with Biskey still on drums. This was actually a double date because the Ammons/Sitt band did four titles, including New Bises Up and Down 182 (Prestige 7550), on the same date.

The first four titles on side B present the Ammons/Stitt group of the time. Bill Massey is on trumpet, Matthew Goe is on trombone, Ammons on baritone with Junior Mance on plane, Wright on bass and Wes Landers on drums. This band was called the Sonny Stitt band for the occasion and Ammons played section baritone only. When the group recorded under Gene's name the situation was reversed. Sonny romps through the changes of After You've Gone and S'Wonderful with his customary eplomb but the ballad feature Our Very Own is something different. There is echo added here and Sonny's style is very close to Ammons'. Gene had been doing very well with this type of ballad (remember My Foolish Heart) and no doubt Stitt was somewhat influenced by this. Again it is interesting to note that through his association with Ammons, Sonny picked up a little Jug. This type of thing was reflected in the first five tracks on the A side since Sonny's likeness to Wardell was probably picked up from the iam group they fronted for a time at the Orchid Room on 52nd street. To Think You've Chosen Me is mostly Larry Townsend's vocal He sounds somewhat like Eddie Fisher who was very big during this time. An interlude of Stitt tenor takes us away from Mr. Townsend temporarily. It may seem strange to include a track like this in the Historical Series but, after all, this is history and, like it or not Larry Townsend and hundreds of others like him were part of that scene. And then again he was Sonny's choice as hand vocalist.

The final foot tracks were part of another two part data bit tills place 28, 100 Ammons secondar two mans with the tills place 28, 100 Ammons secondar two tills on the contract of the contract of the contract of the contract plant in the contract the contract place and the part of the contract place 20, 200 Ammons and the part of the contract place 20, 200 Ammons and the contract place 20, 200 Ammons and 200 Ammons a

jamhed today but getieraby at a crispet reingo.

solvent and the control of the c

vernacular, were blowing everyone's minds.

Volume II of this series will include Stitt's work from
1951 to 1952.

Notes: Bob Porter (July 1968) Supervision: Bob Weinstock Reissue produced by DON SCHLITTEN



WYNTON KELLY



SWOKIN,





$\mathsf{YNI}(\mathsf{O})$

SMOKIN

SIDE 2

1. ON STAGE (Conrad Pub, Co. Inc.-BMI) (5:13)8

1. SURREY WITH THE FRINGE ON TOP (Desylva, Brown & Henderson-ASCAP) #40

2. SKATIN' (Conrad Pub, Co. Inc.-BMI) (5:51)6 3. POT LUCK (Conrad Pub. Co. Inc.-BMI) (6:53)*

2. SASSY (Conrad Pub. Co. Inc.-BMI) 44

- 1. TEMPERANCE (Conrad Pub. Co. Inc.-BMI) (7:32) *
- 2. WEIRD LULLABYE (Groove Music-BMI) (7:12) *

- 1. COME RAIN OR COME SHINE **
- 2. MAKE THE MAN LOVE ME (Control Pub. Co. Inc.-BMI) **
- 3. WRINKLES (Courad Pub. Co. Inc.-BMI) 4-0-0
- 4. JOE'S AVENUE (Unam Music) 00

- ** Wynlon Kelly-Piano; Paul Chambers/Sam Jones-Bass; Jimmy Cohb-Drums; Recorded In New York Cify, July 1961 *** Wynton Kelly Piano; Lee Morgan Trumpel; Wayne Shorler Tenor Sax; Paul Chambers-Bass; Philly Joe Jones-Drums, Recorded In New York City, August 12, 1959

THE LAMONT CRANSTON BAND



ÉL-CEE-NOTES

ONE

1. 12 SWING L. V. Hayes 2:52

- 2. TAKIN' A CHANCE Bruce McCabe 3:54
- 3. CLOSE TO YOU Willie Dixon ARC Music B.M.I.
- 4. E JAM Pat Hayes 5:22
- 5. THE DARKER SIDE Bruce McCabe 6:02

PRODUCED BY:

NGINEERED AND MIXED BY:

vid Rilkin and Steve Raitt UND 50, Minneapolis, Mn



ÉL-CEE-NOTES

PAT HAYES — vocals, guitar, slide guitar, harp LARRY HAYES — guitar, 12 string guitar BRUCE McCABE - vocals, piano, organ JOE SHEROHMAN — bass JIM NOVAK - drums

BILLY SHIELL - trumpet, flute DICK PERNA — tenor sax

With special thanks to the following: STEVE RAITT - vocals on TAKIN' A CHANCE

BOB "BOBO" BINGHAM- guitar on TIN PAN ALLEY STEVE KILBRIDE - organ on TAKIN' A CHANCE Also special thanks to:

AVC SYSTEMS, Art Weiter & Wayne "The Movin' Man" Wiener Personal Management Charles F. Campbell for SHADOW PRODUCTIONS, 3346 Hennepin Ave., Mpls, 55408 (612) 824-9491

TWO

1. CHECKING UP ON MY BABY Rice Miller, ARC Music BMI

- 2. TIN PAN ALLEY Robert Geddins, 4 Star Music BMI
- 3. RIDING WITH DADDY Chester Burnett, Modern Music BMI
- 4. EVERYTHING'S **GONNA BE ALRIGHT** Walter Jacobs Arc Music BMI
- 5. LICKIN' STICK
 - Trad., Arr. by Pat Hayes

COVER DESIGN:

Not: Michael Sunday

WATERHOUSE RECORDS 6

Waterhouse 6 P 8 C 1078 Waterhouse Records, 807 Honesque A



Tve Got A Song For You

I'm Glad There Is You (In This World Of Ordinary People)

The Shadow of Your Smile (Love Theme From "The Sandpiper")

Kiss Me Honey Honey

Shirley

You're Gonna Hear From Me All Or Nothing At All Let Me Sing And I'm Happy Strangers In The Night The Sound Of Music

ACAPPELLA SHOWCASE PRESENTS THE

5 JADES SINGING VELVET SOUL FOR LOVERS ONLY



RELIC RECORD FRODUCTIONS LP 107 RELIC RECORD PRODUCTIONS IN COOPERATION WITH THE TIME CAPSULE SHOW PRESENT . . .

THE VELVET SOUL OF THE 5 JADES ACAPPELLA

Side A

HOW MUCH I LOVE YOU IF I WERE TO LOSE YOU - IF SOMEONE WOULD CARE - THAT'S THE WAY IT GOES ARE YOU SORRY I WISH YOU LOVE WHEN I FALL IN LOVE UNCHAINED MELODY

Side B

MY REVERIE - REGIN THE REGUINE ENDLESS NIGHT I WAS SUCH A FOOL EBB TIDE IN THE STILL OF THE NITE TELL HER THAT I LOVE HER THAT'S MY DESIRE

FINAL NOTE:

I would like to add to these notes that I feel that this album is the best and will remain the best Acappella album made. There are no Acappella groups that can match the style of this group. They compare with such greats as the Hearts, Flamingos, Harptones, Dubs and the Shells. I am sure you will enjoy the velvet soul of the FIVE JADES as mucl as I do.

Sincerely. EDDIE GRIES



Banker bu day, D.J. by night, he likes all kinds of music, cigars, radio, Hi-Fi, and sharp razor blades.



An aspiring TV director, he collects old records, car repair bills, used malches and bunny rabbils,

Acappella today is largely an amateur form of music. It is sung primarily by amateur groups, with amateur talent, and an amateur sound. The 5 JADES, we believe, represent one of the few "professional" acappella groups around. Their rich. smooth blend and exciting arrangements have put these five young men from the Bronx, New York in a class by themselves.

The 5 JADES are no street-corner group. They did not begin in a high school locker room, in a subway tunnel, or in front of a local candy store. Each was performing professionally, alone or with a group, before they decided to master the acappella sound together. All of the JADES are excellent vocalists (4 of them sing lead in this album), and everyone is adept at reading music. In addition, the boys are completely at home with any tune - be it rhythm n' blues, rock n' roll or nonular standards.

The original 5 JADES, who skyrocketed to the top of all acappella charts with MY REVERIE/ROSEMARIE in early 1965, consisted of Ray Goodwin, Manny Hernandez, Spencer Jackson, Dennis Cerrato and Junior Roman (left to right on cover). Immediately after their initial hit, Tony Moreno replaced Ray Goodwin in the group, and this new combination recorded all of the other sides in this album, including the JADES' second smash, MY GIRL FRIEND. John Solari, manager of the group, is responsible for bringing the 5 JADES together and to our attention. His advice and assistance have been invaluable in leading the group toward a high level of perfection. In late '65, Spencer, Junior and Tony enlisted in the Armed Forces, and the group agreed to disband until their return. When the 5 JADES come back together, we can look forward to more top-rate sounds from a truly "professional" acappella group.

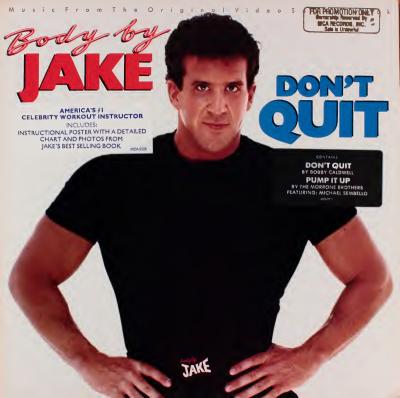
Each Thursday night, on WFUV's TIME CAPSULE SHOW (90.7 FM), the acappella sound is featured along with standard oldies and hard-to-get collector's items. We would like to take this opportunity to thank the many thousands of listeners who have written us over the past three years in support of the program. As a small repayment, we sincerely hope that this album will bring you many long hours of listening enjoyment.

Best wishes.

JOE MARCHESANI - TOM LUCIANI

- WEUV -

PRODUCED AND RECORDED BY J.M. & T.L.



HARD WORK 4:22

And Address within the Bettle stay (March 2) and the March 2 M

Bossi Bobby Worson
Assoutif Plane & Prophet: Danny Ironatone
Synthesi Irons Michael Buff
BABY WORK OUT 4-42

BAST WORK OUT 42

Minimum Annu Cong. — Pall

Min

DMK & Lies Drum Programming

Glan Jordan UMP IT UP 4:12

ny Sembello-Michael Sembello-k Hudsen) ity Music, Inc./No Pain No Gain Music/ nistry Mosici, Inc. (No. Pain No. Gain Maria)

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& Mark Hudson Guites & Bass: Michael Sembelle Keyboards: Mark Hudson

YOU CAN GET IT IF YOU REALLY WANT 5.20

James CMI)
FRODUCED AND ARRANGED BY
PRODUCED AND ARRANGED BY
PETER SUMETTA B RICK CHUDACOFF
FOR RIPE PRODUCTIONS
Assistant to Prysicvers: Shingo Tabe
Recorded and Misred at

Presented and Missel at Council present Section Council Presentation Section Council Presentation Section Sect

Emulator: Pool for Synth Solo: Den Grusin Additional Programming: Girn Jerden HARD AS A ROCK 4:22

(Kantoù Feterson) Olf Borkstreat MusiciSeitu Music — EMI PRODUCED BY XAMAU PETERSON

Richard Feldman Mixed at Orco Studios by Them Wilson

Keybeards: Kemau Poterson Synthesizers: Rich Keily Gulter: Valentina Robinson Guitar Sala: Bichard Faldman

FIREPOWER 4.48

(foreph Williams Ju ; Grusta)
Off Backstreet Music Spp Music BME
Celgemi-EMI Music, Inc. — ASCAP
PRODUCED BY ANDRE MISCHER FOR
BIG PISCH PRODUCTIONS

reens Engineers: Jury Joquans Crobs Petters Fring Second Engineer et no On Ons: Jolf Pannett reanged by Joy Grusho Lond Vicels: Joseph Williams

Gutter: Mickeel Londo: Bass: Nother East Drums: John Robieson Piano: Rendy Kerber

EXECUTIVE PRODUCER: JAKE STEINFELD SOOP RETAINS—INFLOOR TOUTE EXECUSE VIDEO
READ THE SIMON, SCHULSTEE DON'S
ROOM PET JAKE—INE DON'T OUTE EXECUSE PROGRAM
AWARASIE IN BEOOSTSICKS EVERENWINE
FOR INFORMATION REGARDING BODY BY JAKE ANDIOR FAR CLUB
WRITE SOOP BY JAKE NO. 459 BE MATAGE BIRTH, DE PARTMENT BAN
3575 CAHUENGA BLYD. WEST -500. LOS ANGELES, CA POCKE





HEY! WELCOME TO JAKE'S PLACE!!

Yup, I'm Jake and this is my record and poster and this is my exercise program and these are my words of advice: if you're going to do something, do it right. And you'll be able to if you follow my instructions.

I'm the man who gets Hollywood stars into shape, but you don't have to be a star to have a 'heavenly body.' My program will help you condition your body and lose weight without losing your sense of humor. But, just like I told everyone before you, before you begin any kind of exercise program you should check with your doctor and have him determine what is best for you!!! Only after this are you ready to start at the beginning with the first warm-up exercise in THE BIG TEN MINI WORKOUT. And remember: START ONLY AT THE BEGINNING. So, get psyched for a truly smokin' workout!

Here's what you need:

- sneakers
- sweat suit (and I want you to sweat)
- towel
- broomstick
- one clock with a second hand so you can time the exercises the first couple of workouts and get the feel of working at top speed.
- a goal

A goal? Yeah—meaning: do you wanna "drop a dime"? Get strong? Maintain what you've got? Now lock that goal into your "gray matter." Now your workout will have that motivation to keep it cookin'!

First, be an egghead and learn the vocabulary.

abs, abba-dabbas—abdomen baby sitters—sit-ups

bimen—bicep

bonus—extra good get psyched—to get in the right frame of mind

gettin' hot—to begin to catch on

hammies—hamstrings hurts—hurdle stretch

hustle—to move fast and not stop

light 'em up—to use enough energy to promote spontaneous combustion

lungeroos, lungarrows—lunges

max-maximum

pecs—pectoral—chest muscles located between collarbone and breastbone

rep—one complete movement of exercises is called a repetition

rock 'em-same as "hustle"

sets—number of reps done consecutively from start to finish

sitters—sit-ups

slo' mo'—slow motion

smokin'—immediately following "gettin' hot" sneaks—sneakers, gym shoes

streamlined—keeping back flat, tushie down and legs stretched out for runs sweats—sweat suit

trimen—tricep

tush, tushie—buttocks, fanny, bottom twisteroos—exercise known as Twisters

x's—times

Now that we speak the same language, go through all the exercises carefully and read every instruction and look at every picture and be sure you have the right form. The number of reps is your starting number. Look at the exercise chart before you continue working out to see how many to add and when so you'll know your goal. Are you psyched? Well, let's hustle then!

NORMAN

10/23.13 DOLLAE DECKER 610-433-3600 \$ 1.00



SIDE 1 - "POOR LITTLE RICH KID" - "UP JUMPS THE DEVIL"

POOR LITTLE RICH KID* DRUMS - BIRD FOSTER BASS - NORMAN NARDINI GUITAR - NORMAN NARDINI ORGAN - HERMAN GRANATI BACKGROUND - BIRD FOSTER GARY GENTILE PETE HEWLETT B.E. TAYLOR TONY GRANITO

'UP JUMPS THE DEVIL' DRUMS - MARK COOPER BASS - NORMAN NARDINI GUITARS - NORMAN NARDINI BACKGROUND - ED BROWN JOE PEACO

- "CALL ME ON THE TELEPHONE" - "DRIVING HOME"

CALL ME ON THE TELEPHONE DRUMS - JOE PEACO BASS - NORMAN NARDINI GUITARS - WARREN KING BACKGROUND - BIRD FOSTER GARY GENTILE

DRIVING HOME DRUMS - JOE PEACO BASS - NORMAN NARDINI GUITARS - WARREN KING NORMAN NARDINI BACKGROUND - B.E. TAYLOR

KEN LEE ALL SONGS WRITTEN BY NORMAN NARDINI AND PUBLISHED BY NARDINI MUSIC. PRODUCED BY NORMAN NARDINI EXCEPT 'UP JUMPS THE DEVIL' WHICH WAS PRODUCED BY NASON GIEG, ENGINEERED BY NASON GIEG AND JERRY REED.

SPECIAL THANKS TO GENE ROMANO, KEN LEE, ANTHONY ALFONSI, GUITAR SLIM, MARK VRANESE AND JOHN PATERIS.

ADVANCE ALBUM RELEASE # 1160



FAMOUS MOTION PICTURE ACTOR



DIRECTS MUSIC FROM

Jonolulu



FAMOUS MOTION PICTURE STAR DIRECTS MUSIC FROM



HI-FInformation

The unusual recording set-up for this album is best described by quoting portions of Movie Actor Jon Hall's account directly "As I said, the equipment used was an Ampex

601 stereo portable recorder, using two Electro-voice 666 microphones which seemed to work out very satisfactorily. The recordings were made at the bar in the La Haina Hotel without the aid of any sound-proofing or acoustical advantages that we have here. To cut down vibration noises we had to wedge papers in the windowsills, as the building was approximately 100 years old. plus wedging doors, etc., and seeking out a little varmint called a cricket, of which there were many, and carry them off to some other part of town to carry on their musical choruses.

"My mike setups were played in as close to the instruments and the voices as I could possibly get them. The piano and female voice were picked up on one mike which was a chore in itself, as the piano was a small upright borrowed from a church and was constantly going out of tune, which resulted in my keeping a piano tuner on hand at all times to keep this instrument operating. "The bass fiddle had a tremendous split in it which also had to be wedged to avoid strange vibration noises, and part of the drummer's equipment had to be dismantled and put in another room as it just seemed to fall apart every time the band started

to play. "The other microphone picked up the drummer and bass fiddle, plus their voices simultaneously, and I would say it was approximately two feet away from the voices and instruments. I believe you must realize the problems I had in trying to get any semblance of balance with only two microphones picking up three voices and three instruments all at the same time."



Do not confuse this with the ordinary Hawaiian music album. This is entirely different. As off the beaten puth as

the very place where it was recorded is from the ordinary

| SIDE ONE | SIDE TWO |
|--|---|
| QUIET VILLAGE (Les Baxter) Baxter-Wright | SINGING BAMBOO (Maskliere K. Lam) M. K. Lam |
| HAWAIIAN COWBOY'S SONG (Charles E. King) Southern Music (Ascap)2:45 | ALEKA (Pikale) Criterian Music (Ascap) 4:10 |
| PUA CARNATION (Charles King) Charles King Publ. (Ascap) | NANI WAIMEA (Koki) Northern Music (Ascap) |
| TNA TIKA (Eddle Lund) Michael H. Goldsen (Ascap) | NAKA PUEO (Helen Beamer or Harry Owens) H. Beamer. 3:46 |
| LEI AHI (Pskale) Criterion Music (Ascap). 2:24 | PUA MANA (Hoffman, Manning & Aluft) Criterian Music (Ascap) 4:36 |
| ROCKING CHAIR HULA (Almeida) Johnny Almeida | HE ALII (Ltdoki) Criterion Music (Ascap) |

Movie and TV Star Jon Hall provides a musical cocktail so different and refreshing with 1100 original, authentic Hawaiian music that its intoxication will whisk you off to the Golden Islands of Hawaii almost literally. When you catch your breath, you're at La Haina on the Island of Maui, where Hall recorded these native musicians

and singers. You'll find this music and song just as exhilarating as one of those tall rum and fruit juice drinks, served in the eccounut.

As you hear more of this album, you'll understand why we refer to the Hawaiian drink. In the music, you find the same wonderful blend of instruments and votces that makes Hawaiian beverage blends so unforgettable. The instruments, stringed, percussive and a piano blend into a wonderful, restful whole. The voices, too, bespeak the many years these natives have been singing these songs in their nocturnal get-togethers under the shadowy palms.



JON HALL DIRECTS MUSIC FROM HONOLULU . MERCURY SR 60063







GORDON JENKINS And His Orchestra/With The Ralph Browster Singers

HAWAIIAN WEDDING SONG

And Other Sounds Of Paradise

BEYOND THE REEF • BLUE HAWAII • NOW IS THE HOUR • TO YOU SWEETHEART, ALOHA • SWEET LEILANI • HAWAIIAN PARADISE • KE KALI NEI AU (Hawaiian Wedding Song) • THE MOON OF MANAKOORA • MOONLIGHT ON DIAMOND HEAD . HEAVENLY ISLANDS . HONOLULU HONEYMOON . ALOHA OF (Farawell To Thee)





GORDON JENKINS AND HIS ORCHESTRA HAWAIIAN WEDDING SONG

And Other Sounds of Paradise

With the Ralph Brewster Singers

REYOND THE REFE KE KALI NEI AU (Hawaiian Wedding Song) BLUE HAWAII THE MOON OF MANAKOORA NOW IS THE HOUR MOONLIGHT ON DIAMOND HEAD

TO YOU SWEETHEART, ALOHA HEAVENLY ISLANDS SWEET LEILANI HONOLULU HONEYMOON HAWAIIAN PARADISE ALOHA OE (Farewell to Thee)

Produced by Irving Townsend



Gordon Jenkins

On the beach at Malibu, California, facing Hawaii, of course, lives a man who has had the pleasure of playing piano for Bix Beiderbecke, arranging for Count Basic (August Heat), composing Benny Goodman's theme song (Goodbye), being the first recording artist to make a hit out of a folk song (Goodnight, Irene), and writing a dozen hits, including P.S. I Love You. Blue Prelude, Married I Can Always Get and San Fernando Valley.

He was the first arranger-conductor to use voices and instruments successfully, the first to show Broadway producers that a pit orchestra need not simply play the melody being sung on stage, and, although he was born in Webster Groves, Missouri, he composed music and lyrics for the most nostalgic tribute to New York ever, his famous Manhattan Towers.

This man, of course, is Gordon Jenkins, new to us at Columbia Records. but a favorite of music lovers for more than twenty-five years.

Jenkins is a poet, musician, traveler, carpenter, photographer, golfer and an individualist. He is also a perfectionist. Jenkins believes there is no such thing as being "too good."

"If a song is really good," he says. "it will be heard. When I wrote Goodbye, people said it was too sad. But Benny liked it."

Listening to this new album by Gordon Jenkins is more fun when you know some of the rules Gordon sets for himself at the outset of a project. Jenkins' First Law is to arrange a melody for orchestra with the lyrics in mind at all times. His orchestra plays the words as clearly as if they were spoken. His famous countermelodies, so outstanding on this record, are written with a composer's art for independent melody, yet they never intrude upon the basic tune. Jenkins also features the clarinet often, because he likes it (and used to play it), and the piano, which he plays on some of these Hawaiian sonas.

Gordon's beautiful scoring of these Hawaiian songs is as unique and surprising as are all his musical accomplishments. Without using guitars or ukuleles, he suggests these typical sounds of Hawaii. Listen, for instance, to the strings in To You Sweetheart, Aloha, playing like a band of ukuleles. As always, his program is a marvelous mixture of nostalgia and invention,

music you know and enjoy, played by a man who has something new to say about it. -IRVING TOWNSEND

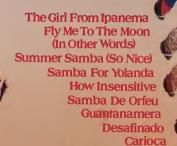
THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS



The 50 Guitars of Tommy Garrett

In A Brazilian Mood







The 50 Guitars of Tommy Garrett

Arranged by Ernie Freeman

In A Brazilian Mood

SIDE 1

The Girl From Ipanema

1:59 A. Jobim — N. Gimbel — V. DeMoraes, Duchess Music Corp./BMI

Fly Me To The Moon (In Other Words)

2:18 B. Howard, Almanac Music, Inc./ASCAP

How Insensitive

2:28 A. Jobim — N. Gimbel — V. DeMoraes, Duchess Music Corp./BMI

Summer Samba (So Nice)

2:36 M. Valle — P. Valle — N. Gimbel, Duchess Music Corp./BMI

Guantanamera

3:20 Arr. & Adpt. Freeman - Garrett, Warner - Tamerlane Publishing Corp./BMI

SIDE 2 Carioca

2:56 Youmans — Kahn-Eliscu, T. B. Harms Co. — Anne-Rachel Music Corp./ASCAP

Samba For Yolanda

2:24 G. Hardin - T. Garrett, Warner - Tamerlane Publishing Corp./BMI

Samba De Orfeu

1:59 Bonfa - Maria, Anne - Rachel Music Corp./ASCAP

Desafinado

2:30 Jobim — Mendonca, Hollis Music. Inc. — Bendig Music Corp. — SDRM/BMI



Karl Hermann Mrongovius Begoña Uriarte an zwei Klavieren spielen Werke von MOZART-BUSONT SCHUMANN RACHMANNINOFF und LUTOSLAWSKI

Begoña Uriarte – Karl Hermann Mrongovius

Seite 1

Sergej Rachmaninoff

1873-1943 Suite Nr. 2 op. 17

| Introduction-Alla marcia | 5:12 | Valse-Presto | 7:40 | Romance-Andantino | 6:48 | Tarantelle-Presto | 7:28 |

Seite 2

Witold Lutoslawski

1913

Variationen über ein Thema 5:25 von Paganini

Ferruccio Busoni

1866-1924

Duettino concertante 7:52 nach Mozart

Allegro assai

Robert Schumann

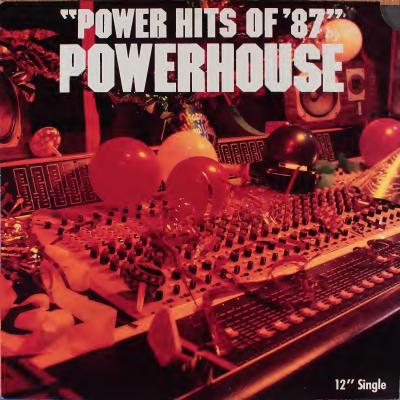
1810-1856 Drei Studien (aus den sechs) 9:00 in Kanonform op. 56

Nr. 4 As-Dur-Innig Nr. 5 h-Moll-Nicht zu schnell Nr. 6 H-Dur-Adagio

Duo Mrongovius an zwei PETROF-Konzertflüseln



Sterco-Aufnahme im Mai 1980
Aufnahmert: Spiegelsaal des Schlosses Jetzendorf
Produktion: URGOS
Aufnahmedit: Juge: Reinhard Hamacher, München
Tontechnik: Ing. Karl Grobholz, München
Klawiertechnik: Josef Jirasek, Praid
Gestaltung der Plattentasche: Christian Wolf, München
Herstellung: TELDEC



Rhythm is Gonna Get You (G. M. Sitefan / E. Garcia)

O. 1667 Furriery Imported Productions and Publishing Inc. (BMI)

Point of No Return

Pleasure Principal

Wanna Danaa with Samabadu

Jump Start My Heart

You Keep Me Hangin' On

(Drad or Allive) © 1986 CBS Records PRS (ASCAP)

Word Up

U Got the Look

Causin' a Commotion

Cross My Broken Heart

Catch Me I'm Falling

Who Found Who

(P. Gurvitz)

© 1967 Rare Blue Music, Inc. (ASCAP).

Bod

(Method Jockson) O 1987 MIJAC Music, Adm. by Warner-Tamerlane Publ (BMI) Talk to Me

I Mik to Ivie

(N. Mandyl F. Golde (P. Fee)

O 1988 Meteren Record Corp.
Franna Gee Music/Rightsong Music (BMI)

DelZorra Music/Susma-Booms Music (ASCAP)

You Give Love a Bad Namo

I Didn't Mean to Turn You On

Seaside 'Tuna Mix'

(J. Harris/T. Leuis)
O 1984 Flyte Tyme Tunes/Ayant Garde Music Pub (ASCAP)



"POWER HITS OF'87"

Executive Producers: Michael Nise, Frank Nise, Dan McKeown for Nise Productions, Inc. Project Direction, Conception & Album Cover Design: Michael Nise for Nise Productions, Inc.
Album Cover Layout: Robin Miller

Anount COVEY LEAYOUT: 1050A Miller
Cover Photography: Jeff Fusc
Producers & Arrangers: Bobby Eli & Kenny Thomas (2 Tuff Productions) for Niso Productions, inc.
Engineers Grant Birchard
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Camden, M. 0 8102.
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Seanide "Tuna Mix": Dubby

Lead Vocals: Adrienne "Ajé" West, Vera Brown, Cuca, Mark Anthony, David "Googie" Lawrence,
Lillian Narodowski, Terri Bagwell, Grant Birchard, Kenny Thomas Keyboards: Kenny Thomas

Keyboards: Kenny Thomas Additional Keyboards: Grant Birchard Programming: Kenny Thomas Guitar: David "Googie" Lawrence Additional Guitar: Bill Cribben Bass Guitar: Tré Gerdener

Drum Programming: Bobby Eli

Druth regermining, roote to
Percussions Kenny Thomas
Percussions Kenny Thomas
Additional Background: Tre Gerdener, Eddy El
Additional Background: Tre Gerdener, Eddy El
Special Thanks
To our Spiritual Adviser
Addu Funquarim D.D.F.
(Dector of Digital Purph)

Decial Acknowledgements: Desiri On, sirvine Productions, Inc. Staff. Sondy Perchetti, Ma Now, Septial Acknowledgements: Desiri On, sirvine Sangara, Servine Dan, Panka Carte, Maria Maria Carte, Maria Maria





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Zoo's next

SIDE B: OPENING BIT / DeBella UNDERWEAR STRIPS

HAPPY BOY / The Beat Farmers **CHANNEL 1 NEWS** / Mark the Shark

BOYS WANT SEX IN THE MORNING / Uncle Bonsal A DAY IN THE LIFE OF PHIL COLLINS / Chip Horaneck

YOU'RE STILL NOT SAFE IN A JAPANESE CAR

/ Jumpin' John Goldsmith WMMR NEWS TEAM THE ZOO AND YOU

/ The Stupendous Squawktones MORTY'S TRAVEL / Amnesia Int'l

WALK ON THE MILD SIDE! Big Daddy Graham (featuring Karen Skene as the "Credit Manager") CHANNEL 1 NEWS

SIDE 2:

DONKEY DICK / Judge Dread

ELEPHANT MAN OF LA MANCHA

A COWBOY NEEDS A **HORSE / The Rhino Brothers**

CHANNEL 1 NEWS / Mark the Shark

I WANNA BE A LIFEGUARD / Blotto

Quigley

BRAT X CHRISTMAS STORY / Captain Cranky

CHANNEL 1 NEWS

/ Mark the Shark SPECIAL BONUS: DO YOUR OWN MONDAY MORNING **BLUES / Action Jackson**

THE CREDITS:

Album produced by: Clay Heery (Who?). Mastered by: Steve Lushbaugh. Album concept by: Mark the Shark.

/ Mark the Shark

Cover photo by: Paul Crane / Standard Photo. Cover design by: Al Feuerstein. Executive producers: John DeBella, Mark the Shark,

Chip Horaneck. Violin on "Underwear Strips" produced by: Phil Collins.

THE MORNING ZOO IS:

John DeBella: vocals, Mark the Shark: news and production, Chip Horaneck: cueing, producering, and eating, Clay Heery (Who?): happy thoughts, Jack Strap, Howard Eskin, and Rod Carson: not on this album.

SPECIAL THANKS TO:

Mr. Mike Craven, V.P. and General Manager of WMMR Fred Yutz Action Jackson Quigley Vern the Fern Roger Wilko Dallyn Pavey and Stormin' Norman, the love god R.C. Staab, Philadelphia Film Office Nick, the Hot Dog Man (for the pretz), and 2,225,000 listeners!

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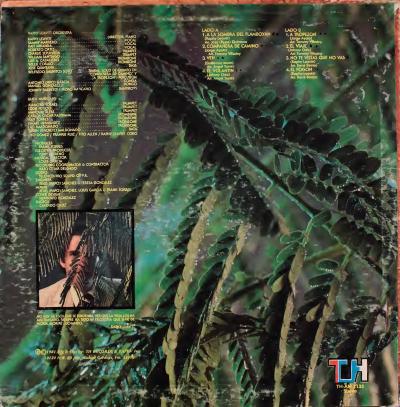
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Raphy Leavitt







"MUSICA DE BAILE" Orquesta Super Colosal

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SIDE A: MIRAME UNA VEZ (Look At Me Once) 7 YA ROMPIO LA AURORA (Early Dawn) 1/ JOVENES DE LA AVISPA (The Wasp) ** LA ATOMICA (The Atomic) */ CHA CHA CHA DEL MEDICO (The Doctor's Cha Cha Cha) */ HE DE BESARTE (I Will Kiss You).

SIDE B: MIDIENDO EL PASO (Timing The Step) */ MARUCHITA */ FUMANDO ESPERO (Smoking And Waiting) */ CUANDO TE MIRO (When I Look At You) */ ANSIAS DE CARICIA*/ TAPAME (Cover Me) *

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Algunas de las melodías no serán reconocidas por muchos de ustedes por motivo de que las mismas pertenecen al repertorio original de la Super Colosal, pero siendo las mismas solicitadas continuamente por todos los que gustan de la musica de baile, decidimos someterlas para vuestra aprobación,

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SUPERVISED BY: RALPH SEIJO



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SIDE ONE

- 1. MOPE ITTY MOPE 3. OUT IN THE COLD AGAIN
- 4. OO THE CONTINENTAL 5. WHY DO FOOLS FALL IN LOVE 6. BRISTOL TWISTIN' ANNIE
- 7. OH WHAT A NIGHT
- 8. HULLY GULLY BABY
- 10. JITTERBUG
- 9. YOUR LAST CHANCE



SIDE TWO 1. KISSIN' IN THE KITCHEN

2. SAVE ME BABY 3. SHORT FAT FANNIE 4. YOU CAN'T SIT OOWN 5. STOMPIN' EVERYWHERE

6. BETTY IN BERMUDAS 7. OANCE THE FROOG B. STOP MONKEYING AROUND 9. NO NO NO 10. MAYBELLENE



White doowop gathered momentum during 1959, reached spidemic proportions in 1951 and tailed off by 1964. The bonanza had given us The blues, peppered the charts throughout what is now commonly regarded as the real dark ages of pop music. With exemplary timing, Cameo records, owned by songwriters, Bernie Lowe and Kal Menn, signed up The Govells in December 1960 Launched simultaneously on the Parkway subsidiary, and the nationally-networked T.V show American Bandssand, the previously unknown quintet charted consistently; within three

Len Barry Ilead vocal, born 12 June, 19421, Jerry Summers (first tenor, born 29 December, 1942). Mike Dennis (second tenor, born 3 June 1943). Amre Satin (bantone, born 11 May, 1943), and Danny Brooks Ibass, born 1 April, 1942) came from Overbrook, a predominantly black and Jewish section of Philadelphia. They first joined forces in 1957 but sold up and reformed in 1960. Barry (real name Leonard Borsoff). Satin (alsas Arnold Silver) and Brooks Ia k a. James Meely) previously Bosstones, rightly or wrongly, vocal group fanatics have identified Barry's distinctive high tenor on The Bosstones "Mope-litty-Mope" (Boss 401), a ludicrously funny disc which subsequently appeared on the vainglonously titled Twelve Greatest Golden Oldes In The Whole World Ever

Summers (real name Jerry Gross) and Dennis (a.k.a. Michael Freda), Berne Lowe over the telephone Barry's composition, 'No No No', was not a successful debut but their second disc. 'Bristol Stomp', began a asked each member to choose two of his favounte songs for future (The Teenagers), 'This Little Girl Of Mine' (Cleftones), 'Opsize' (Cherts) To Make A Long Story Short' (Eddle and The Starktes), 'Trickle Trickle' (Videos). In The Still Of The Night' (Five Satins), 'Two People In The World' Ilmpenals), 'Oh What A Night' (Dells), and 'Your Last Chence' (Teenchords) These nine tracks, from the albums 'Bristol Stome (Parkway 7006) end 'All The Hits Of The Teen Groups' (Parkway 7010). reward close Istening. It's a saladtion of songs which demonstrates The group's hit recordings. As Barry hymself recalled, 'Sometimes we were

an ability to sound enthusiastic about the latest dance stap. Still, Burry sungs with a grittiness, end the beat, usuelly propelled by Buddy Savett Itemor solosi, Bernie Lowe (prano), Joe Mack (bass) and Bobby Grego Idrums), was a fer cry from the castrated rock in roll they played baland gest wimps rock has yet produced "You Can't Sit Down", originally a powerhouse instrumental his for Phil Upchurch (who wrote the tune with Mann added the lyncs while Freddy Bender (great name-dreadful Larry Williams, Bobby Bland, Chuck Berry and Huey Smith. They were as you can imagine, somewhat mauled but whatever The Oovells lacked it wasn't good taste. Their hearts, at least, were in the right place

After 13 singles, seven albums and eight hits, Len Barry left the group under less than amicable conditions. He preferred black R & B while the rest of the group wanted to pursue a supper-club image. Bass singer Qanny Brooks, had left ofter 'Bristol Twistin' Annie' and, on Barry's MGM. Verve and Event where their disco revival of 'Dancino In The Streets' (Event 216) notched the best-sellers in 1974. Len Barry reemerged as a popular solo singer when "Lip Syne" - something he'd been doing on Bandstand for the past five years-dented the Hot Hundred in 1965. For the next six months he was the international king of the blue eyed soul as other Decca discs like '1-2-3', 'Like A Baby' and Somewhere' crashed the charts. He and The Oovells made smaller waves in other directions. Barry claims to have produced the hit, 'Electric Indian' by Keen-O-Sabe while Jerry Summers and Mike Dennis produced

"Here Comes The Judge" by The Magistrates (top staty in 1968)
Ambigon fulfilled, Arrilo Satin, Jerry Summers and Mark Stevens (who replaced Mike Dennis) now appear in Las Vegas as a comedy song and dance trio. Len Barry, nothing if not persistent, also recorded for who enjoyed their work, the best of The Govel's is now encapsulated within the groovas of this handsome twenty tracker

US CHART HISTORY

BRISTOL STOMP

DO THE CONTINENTAL

HULLY GULLY BABY JITTERBUG

YOU CAN'T SIT OOWN

STOP MONKEYING ABOUND

BETTY IN BERMUOAS

BRISTOL TWISTIN' ANNIE

HUNDREO

94





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1963 1963

YEAR

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american contemporary

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elie siegmeister

madam to you

the face of war

with esther hinds and alan manu-

string quartet no. 3 על נושאים עבריים (on hebrew themes)

with the primavera quartet







AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD

MUSIC OF ELIE SIEGMEISTER

MADAM TO YOU (Langston Hughes)

Madam and The Census Madam and The Minister Madam and Daughter Madam and The Rent Man

Madam and The Fortune Teller Madam and The Number Writer Madam and The Wrong Visitor

Madam and The Wrong Vialtor THE FACE OF WAR (Langston Hughes) Official Notice

Official Notice Listen Here, Joe Peace

Esther Hinds, soprano; Alan Mandel, plano STRING QUARTET NO. 3 (on Hebrew Themes)

Primavera String Quartet (Martha Caplin, Kathryn Caswell, Diann Jezurski, Melissa Meli)

Andante con moto
 Vivo; Allegro moderato
 Tema con variazioni

PHONY NO. 3 on CRI SD 185.

ELIE SIECMESTER (b. Nev York City, 1909) follows an independent pain in composition, working in a modern tomatic idom that is always height yields and communicative, client folks and saze celements. He has created many works depth American in spirit and as many belantly an introperior equally of the composition of the composition of the composition of conductors as Toscontra, Selviewski, Micropotes, Maastel, and Beglunn, and Canada se well as in the country in addition he has written chamber music, choral works, more than one prodwy, leftylowyco, and the battle.

Segmenter has conducted them and abroad, lectured on American music, and writen important books. He was a found of the American Composers Alaires, the American Bottal Sin-American Composers Alaires, the American Bottal Sin-Mans Competition and Colloquium, and the Counted Orchited Antist, Licannes, and Masseums, of which he became challman. Among he awards and commissions are brise from the Marine Antist, Licannes, and Masseums, of which he became challman. Among he awards and commissions are brise from the Sinder John Sinder (Licannes) and Competition (American Sinder John Sinder (Licannes) and the Sinder John Sinder John Sinder (Licannes) and John Sinder John The composer writes: "Langition Highes, the great black composer writes." Langition Highes, the great black conduct about High songle (copients, of which the Nov cycles about 19 years (copients, of which the Nov cycles (MADAM TO YOU (1984) and THE FACE OF WAR (1986) are more by records. The lart alreads the Mappin law of common Property, Just as that famous "Simple" character was the quibbleson-feed of the Copient Alberts A. of the War (Alberts A. of the Manual Copients and Standard up ((one before worders) as (b) to all "put-downs, where the Mappin law (alberts Alberts A. of the Manual Copients and Copients

"Use Eugenet Hoghes exit many other strists, I hand the Verlann Wir. I filed is lamph and to own own yarper, and together with a dozen colleagues, including William Mayer, Ulysses Kay, Goorge Rochberg, Aran Copland, George Cumb, and Erzs Lederman, I openited a content, Composers content and the stripping powers. For Face of Wir. which struck me as among the most powerful indications of man's budstyle roam— expecially to the buds and brown min — I had were seen. Working very quickly. I dashed off the songs of ministry of the stripping powers of the songs of ministry of the stripping powers. The content of ministry of the stripping powers of ministry of the stripping powers. The ministry of the stripping powers of ministry of the stripping powers of ministry of the stripping powers. The ministry of minis

"II MADAM TO YOU is a celebration of life, THE FACE OF WAR is an outboy, sometimes in hisrsh, almost atonal musical terms, against needless, horrible death on the battlefield. If like to think of these songs as in some small measure an American counterpart of a cycle I have elways deeply admired:

Mousorgsky's Songs and Dances of Death.

"The THIRD STRIMG QUARTET (1973) reliects a place somewhere near the soul' (as lives said). My grandfather was Orthodox and an amateur part-time cantor in the synagogue of the tiny Russian vitage where the lamity lived before coming to Amenica, but that drarely made use of this heritage in my music.

The occasion arose in 1972, when Temps Adam defluent of Blind Talk, Pennsylvania, commissioned me levels a string quartet that would include traditional referror theres. I was somewhat duchibut of first, but after some research and orfloction tour four beautiful old melodic phrases that seemed to lend themselves to development by string instruments. I did not attempt to write Jewish music, but simply my own music which would talk off from these flowly tunes.

"The lirst movement Anderite con mote stems from an ancient Jewish Yemenite chant, quiet and mystericus in cherecter. The music might be described as 'multi-tonel' (a mingling of tonel end etonel) shapes in sonete form.

"The second movement, a scherzo marked Vivo, then Allegro moderato develops two Yiddish chesside; tunes from Eastern Europe. It is quizzical, fantastic-humorous, and perhaps calls to mind an image of upside-down rabbs and enchanted chessiden

sating through the air.

"The last movement, a Terne con variazioni (seven of them) builds a sweeping, twenty-measure theme from two Ashkenazic prayer fragments, then transforms it in various ways, ending with a touch of the beanning."

ESTHER HINDS has been acclaimed for her performances in Pongy and Bess, Barber's Antony and Cleopatra, and Menotit's The Egg, as well as more traditional roles. She appears regularly with the New York City Opera, and has also sung with the Houston Grand Opera, the Spotelor Festival, Butfallo Philarmone, San Francisco Symphony, and the Boston Symphony Orchestra.

ALAN MANDEL is a highly active performer and recording artist. He has toured the U.S., Europe, Asia, Australia, the Sowiet Union, and Alrica, and made over 20 recordings, among them an album of the complete plano works of lives. He is especially estemend for his dedication to the recertorie of the 20th century.

THE PRIMAVERA STRING QUARTET was lounded in 1975 and within two years won the Naumberg Foundation Award for Chamber Music. The quartet has appeared on many major chamber music sense throughout the United States, and is in residence at the Queensborough Community College in New York City.

This record is sponsored by the American Academy and Institute of Arts and Letters as part of its music evads program. Four cash awards and a CRI recording are given annually to honor and encourage outstanding composers and to help them continue their creative work, Elie Siegmenter was a winner in 1978.



Art Direction, Cover art (6) Judith Lemer 1979
MADAM TO YOU — CF. Peters Edition (ASCAP): 13' 55"
THE FACE OF WAR — Carl Fischer (ASCAP): 9' 15"
STRING QUARTET NO. 3 — Cerl Fischer (ASCAP): 22' 50"
Rejocraded by David Hancock in New York December, 1978 and June.

LC#: 79-750471

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THE LA PLAYA SEXTET

VOLUME 9

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MARDI GRAS MUSIC FOR DANCING

RAY BARRETO







THE LA PLAYA SEXTET

VOL. 9

Side A

ME VOY PA LAS VILLAS PALO DE CAN A BRAVA GUAJIRA DANCERS A BAILAR PACHANGA YO SOY TU DOLOR de CABEZA

Side B

AGUAR DIENTE CON COCO
BAILA MI GENTE
CAIMITILLO Y MARANON
VUELA VUELA LA PALOMA
EL CHA CHA CHA de LAS DOCE











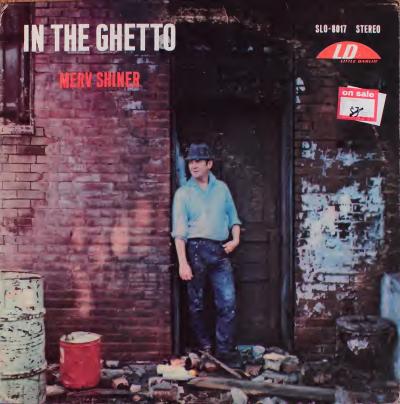


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LP - 5027 LP - 5001



LP - 5015



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WRINKLED, CRINKLED, WADDED, DOLLAR BILL

ALIFORNIA GIRL (AND THE TENNESSEE SQUARE

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PERCUSSIVE STEREO

SERIES



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DISNEY MEETS THE WIZARD

ROGER ERICSON AND HIS MEN

WHISTLE WHILE YOU WORK
WE'RE OFF TO SEE THE WIZARD
WHEN YOU WISH UPON A STAR
ZIPA-DEE-DOO-DAH
OVER THE RAINBOW
SOMEDAY MY PRINCE WILL COME
IF I ONLY HAD A BRAIN
HEIGH HO
GIVE A LITTLE WHISTLE
BIRBIIL-BOBBID-BOO



RICHMOND

PERCUSSIVE STEREO

SERIES

A PRODUCT OF LONDON RECORDS

DISNEY MEETS THE WIZARD

Roger Ericson and His Men

Some of the happiest music ever written (and some of the most romantic) has come from movies geored for young oudiences-and considering the subject matter in this LP, "Disney films" and "The Wizord of Oz"-we would hasten to odd "children-of oll ages." The "Oz" apus which gove us the precious ontics of Judy Gorland, Roy Bolger, Jack Haley, Bert Lohr and Frank Margon, also gave us some enchanting music including the song now synonomous with Miss Gorland, "Over The Rainbow," The Disney works have delighted movie oudiences for decodes. The music herein represents some of his greatest film triumphs: "Pinacchio", "Song Of The South", "Cinderella" and "Snow White And The Seven Dwarfs"

Captured brilliantly in the perfect stereo of Richmond's advanced sound techniques, Roper Ericson and His Men have recreated the happy flavor that such an undertaking would naturally have. With sporkling effects and stunning sounds designed to bring out the stereo in your life, this LP is bound to be a hoppy listening experience, and grand entertoinment to which you will want to return again and ogoin.

SIDE 1

Bond 1 WHISTLE WHILE YOU WORK From "Snow White And The Seven Dwarfs"

Loud chords and voices (left and right) and a gay piccolo in-troduce a swinging fun fest between brass (left) and sax (right) until the mood is interrupted by a sudden switch to Letin tempo. Then a return to the original opening with accordion (left) and piccolo fade (right).

Band 2 WE'RE OFF TO SEE THE WIZARD From "The Wizard Of O1" (Narburg: Arlen-ASCAP-1.23)

Here comes the parade! Hear them in the distance (left) as they pass from left to right, Listen for the drum corps, bress, trumpets, flutes and last, but not least, the deep com-pah-pah of the tuba as he buffs and puffs along trying to keep up with

Bond 3 SOMEDAY MY PRINCE WILL COME From "Snow White And The Seven Dwarfs"

Shimmering strings (right) and herp glissando (left) open this Shimmering strings tright; and herp glissands (lett) open this most lovely song from Disney's "Snow White And The Seven Dwarfs". Flutes (left) and chimes (right) lead into the melody once more which is then carried by an obos (left) and plane (a) of left) and rounded out with the choruses of violins (right). Bond 4 IF I ONLY MAD A BRAIN

From "The Wiserd Of Os" (Harburg, Arlen—ASCAP—2 44) Who can ever forget those memorable scenes in the "Wizard Of Oz" when Ray Bolger, Jack Haley and Bart Lahr sang their comical lament, Here, too, Roper Erican treats this song

the same jovial manner. Opening with piccolo and bass clarinet (left) swinging brass and saxes (right), we hear lively "speaker to speaker" action until a muted trumpet and wood block (right) are heard imitating the Scarecrow's lively dance. Then back to the beginning once more.

Bond S WHEN YOU WISH UPON A STAR

From "Pinoschio" (Washington, Hartine—ASCAP—4.10)

Another Disney classic - "Pincochio" gave us this most heart Another Dinney classic — "Pincechio" gave ut this most heart-warming and memorale soop, Treating this ballad in the only way possible Roger Diction has used his things and brass to high through collection of the property of the property high through collection of the property of the high through high through collection of the property of the middle section of hear an also sax (left) sweetly sounding the middle section of this melody, but it is the Franch horns (right) and pinicate strings (right) playing against a flute cherus (left) who carry the melody to it is fluids.

SIDE 2

Band 1 HEIGH-HO From "Snow White And The Seven Dwarfs"

Drums and bells (right) followed by the brass and flutes march across your speakers, this time, from right to left. Following behind, are the dwarfs, of course, with their merry song. They all parade before you and fede out in the distance [left]. Bond 2 GIVE A LITTLE WHISTLE

From "Pineschie" (Harline, Washington—ASCAP—2:52)

Whistles! All kinds . . . The keynote here is fun and Roger Frican and His Men do have fun. From the opening piccolo fright! to the swinging big bress (left), we can hear police whistles, boat whistles and even Jiminy Cricket is there whistof the bassoon (right) ending this happy song.

Bond 3 BIBBIDI-BOBBIDI-BOO From "Cinderella" (Band, Hoffman, Linngston—ASCAP—3-10)

Piccolos (left) and bassoons (right) carry the meledy of this easy going song. Lazily the sexes (left) and piano (right) carry on the melody, backed with the soft patter of the snare drum (left). No hurry hear as the various instruments chime in to bring this melody to its conclusion.

Band 4 ZIP-A-DEE-DOO-DAH From "Song of the South" (Wrubel, Gilbert-ASCAP-2-24)

Zip indeed! This sparkling arrangement is so full of zip you hardly ever sit still as the snare (left) starts off this lively tempo. Then crash!!, the whole band joins in and swings along

Bond 5 OVER THE RAINBOW From "The Wizard Of Oz"

What a glorious finale to this land of make-believe. Strings (left), horns and obse (right) again, followed by harps and dwerf entering (left) and right) removed by the second dwerfs entering (left) and right) removing us of some of the other music we have just heard. This brilliantly conceived arrangement comes to a crystal-clad finish as the obnor arrangement comes to a crystal-clad finish as the obnor arstrings romentically fade away.

AUDIO ANALYSIS

The preparation of this "PERCUSSIVE STEREO" album entailed many arduous tesks in order to assure a precision product reflecting the finest sound quality obtainable from a stereo cartridge

The microphones used in this exclusive process included: NEUMANN M-50, NEUMANN M-49, NEUMANN KM-56. NEUMANN KM-53. TELEFUNKEN 251, AKG C-12. LONDON I custom built) FR-IA, LONDON (custom built) FR-IB.

From 10 channel console mixer (custom built by London) to Ampex 4 Track tape recorder to master lacquer, the utmost care and skill were utilized to insure that the finished pressing had exactly the same frequency cheracter-istics as those of the master tape, with no loss of fidelity and with no

These discs were manufactured in full accordance with the standards set by results and enormous pleasure afforded you by this disc.



Sheila E. Pete Escovedo Tito Puente

LATINA FAMILIA







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SHELA E. . TITO PUENTE - PETE ESCOVEDO

LATINA FAMILIA DJAVAN - IVAN LINS - PATTI AUSTIN BRAZILIAN KNIGHTS AND

A LADY TAL FARLOW - JOHN ABERCROMBIE - LARRY CARLTON LARRY CORYELL - JOHN SCOFIELD

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Jody Ente - vocals

Bill Ortiz - trum

hn Santos — congas David Yamasaki - auitar

Producer: Jack Lewis Recording and Mixing English Joel 'The Octopus' Mass Digitally recorded live at the Wiltern Theatre in Los Angeles, CA by the Record Plant remate truck.

Mixed and Edited by the Record Plant Art Direction: Chris Thompson • Design: David Law

Tito Puente appears courtesy of Concord Records,

Sheila E. Pete Escovedo Tito Puente

LATINA FAMILIA



- 1. Intro E Medley (7:54)2. Revolt in Cell Block 2 (6:38)
- 3. Brasiliero (6:52)
- 4. Yesterday's Memories, Tomorrow's Dreams (7:29)

Side B

- (9:58)1. La Cuna
- 2. El Rev Del Timbale (5:11)3. Suenos de Los Toreros

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Mike Lilly

Wendy Miller





HOT - N - GRASSY Banjo and Mandolin Instrumentals

MIKE LILLY and WENDY MILLER "HOT - N - GRASSY"

(BANJO AND MANDOLIN INSTRUMENTALS)

OHS 90068



| IDE I | TIME |
|--|------|
| 1) Grandpa Lilly (M. Lilly) Jaymore Pub. BMI | 2:53 |
| 2) Bluegrass Breakdown (B. Monroe) | 2:15 |
| 3) Mikes Banio Wattz | |
| (Arr. M. Lilly) Jaymore Pub. BMI | 2:53 |
| -4) Bugle Call Rag (Arr. M. Lilly) | 2:10 |
| 5) Cripple Creek (Arr. Wendy & Mike) | 2:25 |
| 6) Pass Me Not (Arr. W. Miller) | 4:13 |
| IDE II | TIME |
| 1) Bluegrass Part III and IV | |
| (M. Lilly - W. Miller) Jaymore Pub. BMI | 4.4 |
| 2) Randy Lynn Rag (E. Scruggs) | 1:5 |
| 3) Soldiers Joy (Arr. Wendy and Mike) | 2:2 |
| 4) Medley: Cannon Ball; John Hardy; Rawhide | 3:5 |
| 5) Wendys Breakdown | |
| (W. Miller) Jaymore Pub. BMI | 2:2 |
| 6) Hook It (M. Lilly) Jaymore Pub. BMI | 3:1 |



Personnel Mike Lilly - Banjo

Wendy Miller - Mandolin

Ron Murphy - Bass Bill Mapier - Guitar

Mike Lilly - Gultar (Overdubbed)

Tony Stubbs - Gultar (2 Selections) (Overdubbed)

See Album Liner of OHS 90029 for

Personnel on "Hook It" and "Wendys Breakdown"

Front Cover Art Work by Ken Taylor

Recorded at: Old Homestead Studios, Brighton, Mich.

Engineer: John Morris

Write for free Catalog of additional albums . . . fram Old Homestead Records, Box 100, Brighton Mich. 48116.

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oldtime fiddling





1973

RECORDED AT THE NORTHEAST REGIONAL OLDTIME FIDDLE CONTEST & FESTIVAL

DEDICATED TO NEAL CONVERSE

NEAL CONVERSE!!!!! at 76 years young is the personal embedient of just about every thing we believe the "authentic" OLDTIME FIDDLER was and should be. Also he is the personification of the teness and standards which the Northeast Oldtime Fiddlers' Asm. dedicated themselves to preserve and promote. Neal, himself a farmer learned from his farming Father in the true "handed-down" manufacture.

Like so many other members of our association, Neal renewed his interest in fiddling when after about a thirty year dormancy he dug out his old fiddle and as a Charter Member helped to put the organization to-



gether. Fiddling to Neal in the past ten years or so, has been his friend, companion and therapy, and the joy and knowledge it has imparted to thousands is without measure. Still, Neal's advice to the aspiring fiddler is "seek violin training rather than settle for the limitations of a fiddler,"

So, dear reader, try to imagine the pride with which we dedicate this album to Neal Converse of Calais, Vermont—a father and a grandfather, a brother and a mentor to everyone who has been privileged to know and hear him. GOOD LUCK, and THANKS, NEAL!

The Association

We welcome you once again to join us and, hopefully, share in our pride, as the Northeast Fiddlers Association presents Abhon. No. 7 of the Northeast Regional OM Time Fiddle Contest and Festival. This event was held at the Bare Auditorium on October Shoth of 1973 in Barre, Vt. The tremendously growing response to this Festival is a clear indication of the yearly growth and increasing prograinty of old time fiddling. All tunes in this Album were recorded in actual competition, exactly as played by the contestant explaints or her ability, resulting in what is probably one of the most original recordings of this type that can be presented to give you a splending that the contestant explaints of the presented to give you a splending that the present of the present of the presented to give you a splending that the present of the present of

Again we were honored with contestants traveling many miles to participate in this event, including all of the New England States, New York and Delaware, plus our neighboring Canada.

Space does not permit the descriptive details that deserve mentioning in regard to the long hours of voluntary work and planning, performed by the officers and members of this great Association, to bring so unique a recording to reality.

However, the firm belief that you will thoroughly enjoy and approve the wide variety of authentic fiddle tunes featured herein is ample reward for all of the work, planning and care involved.

Happy listening

SIDE A

- Portsmouth Hornpipe Neil Converse '73 Senior Champion, Plainfield, Vt.
 H All Those Endearing Young Charms Abbott Conway '73 Intermediate Champion, Montreal, Que.
 Snow Deer Donna Myers '73 Junior Champion Barre. Vt.
- 3. Snow Deer Donna Myers '73 Junior Champion, Barre, Vt.
 4. Ranger's Waltz Leo Murphy, Brewer, Maine
 5. Railroad Hornoipe Edward Deschenes, '73 2nd Place Winner
- 6. Jenny Lynn's Polka Intermediate Div. Sanford, Maine Bob Christopher, Bethel, Conn.
- 6. Jenny Lynn's Polka

 Melody Morin 2nd Place Junior Division, South Barre, Vt.

 Redwing

 Melody Morin 2nd Place Junior Division, South Barre, Vt.

 Emile Greeoire, Lowell, Mass.
- 9. Don Tremaine's Jig Jerry Robichaud, '72 & '73 list Place Champ Div.
 Waltham, Mass.

 10. Saddle the Pony Donna Lavoie, Peterborough, N.H.
- 11. Rock Valley Jig Camile Dubois, Burlington, Vt.
 12. French Two Step Sandy Kerin, Montpelier, Vt.
- Swallow Tail Jig Roma McMillen, '73 3rd Place Winner, Senior Div., Ontario, Canada
- 14. Pordand Fancy Lyn Madison, Northfield, Vt. 15. Waltz of the Leaves Simon St. Pierre, Kittery, Maine 16. Good Neighbor Reel Gaston Prevost, St. Hubyer, Oue.
- 17. Black Velvet : Beth Campbell '73 3rd Place Winner, Junior Div. Barre, Vt. (18. Prince County Jig Claude Lachance, Thetford Mines, Que.

SIDE R

- Golden Wedding Reel Jerry Robichaud, '72 & '73 1st Place Champ Div. Waltham, Mass.
- Waltham, Mass.

 2. Westphalia Waltz Frank Grow '73 2nd Place Winner Senior Div., Waterbury, Vt.
- 3. Debbie's Jig Conrad Pelletier, St. Hubert, Que.
 4. Grey Eagle Joel Shimberg '73 2nd Place Winner Intermediate Div.
- Grey Eagle
 John Givens '71 Winner Championship Div. Burford, Ont.
- Rambler's Hornpipe John Givens '7] Winner Championship Div, Burford, Ont.
 A & E Waltz Clem Myers '73 3rd Place Winner Champ. Div. Barre, Vt.
 Connaughtman's Ramblers Anne Yerpe, Wilnington, Del.
- Connaughtman's Ramblers Anne Yerpe, Wilningston, Del.
 Spey of Spate Paul Gosselin '72 3rd Place Winner Champ. Div. St. Agathe, Que.
 Grumpy Old Man & Old Woman William Wright, Barnard, Vt.
- Grumpy Old Man & Old Woman William Wright, Barnard, Vt.
 Big John McNeil Scott Campbell, '72 Junior & Trick & Fancy Champ.

 Barrey

 Barrey
- 11. Flop Eared Mule Raymond Anair, Hardwick, Vt.
 12. Minstrels Fancy Ron West '73 2nd Place Champ, Div. Richford, Vt.
- Old Moceasin Shuffle Joe Robichaud, Errol, N.H.
 Scenes from Finland Woods Aime Mignault '72 1st Place Senior Div. Rouyn, Que.
- Scenes from Finland Woods Aime Mignault "72 1st Place Senior Div. Rouyn, Que.
 Little Burnt Potato Wayne Perry, Stowe, Vt.
- Woodehoppers Reel
 Nellie Grey
 Jean Peloquin, Barre, Vt.
 Respectively
 Trick & Fancy Champ. Ottawa, Ontario

NOTE: Trick & Fancy is not Old Time fiddling, and is a special division.













4. PERSONAL MANAGER (9:25) Vocal: Argus Recorded on October 2, 1969 Recorded on October 2, 1969
4. HEALTHY, WEALTHY & WISE (2:34)
Vocale: Dede, Zhanye & Greg
Recorded on February 3, 1970 Photography: Shel Kagan Album design: The Unspoken Word PRODUCED BY SHEL KAGAN 5. REINCARNATION (1:47) Vocal: Angus Chorue: The Wordettes Recorded on February 3, 1970 ZHENYA STASHUK: leed guitar, rhythm guitar & vocals © 1979 Atlantic Recording Corporation

Privated in U.S.A.

ATCO RECORDS, 1841 Broadway, New York, New York 19923

DIVISION OF ATLANTIC RECORDING CORPORATION DEDE PUMA: vocale
GREG BUIS: bess & vocale
LES SINGER: drume
ANGUS MecMASTER: keyboards THE UNSPOKEN WORD







"YOU THE PEOPLE.

You Have the Pawer - You, You, You the People! And Nothing can stap you!

The Rev. A Cecil Williams has more than a message—he is a style of the, a man of this time, he know its complexities. He speak of pointry, appression, brutality and racism, when he calls far the people to get it tagether naw. His message is not comfarting air reassuring. He insists an self-determination for all people whose minds

"WE NEED A TURNED ON PEONES - People who believe they have unlarily and power and wha will be sell and this is suly." This album was recarded live in the sanctuary of Glide Memarial United Membadiu Church in San Francisco's Tenderland district. Since 1966, Cicil and his stell have created Sunday calebroians that artest the desenhanted, the poor, the third word, the displannished—and especially, young dropouts. The celebroian stys, "Yesh Man" to everyone. Glide is an asperience. It is new symbols, new ideas,

"PUT YOUR BODIES WHERE YOUR MINDS ARE!
You have the power

ta feed the hungry,

clathe the naked,

Free Mankind."

This recarding is a rare gudia experience. Cecil Williams' vaice fulls and sways, peaks and valleys, booms and oooogeee's! Glide has taken dawn but not abandaned the old crass and has replaced it the crass; people living, daing, celebrating: the Whale Forth -- may ing farms and calars created by Laird Suttan and his staff, No pulpit: na communian rail. Cecil moves freely about the stage and dawn among the people as he gets on the case of dehumanizing forces. WE AS A PEOPLE HAVE THE POWER TO TURN THE WORLD UP-SIDE DOWN. Far three years he has warked with Meridian West, the mellow Afro-Cuban jazz ensemble heard on this record. Tagether they work spontaneously, unrehearsed, and have evalved a lively contrast to traditional preaching and warship. Glide's high-energy rhythm-messages came nearer to McLuhan than the ald-time church. MAN HAS TO HAVE A STYLE OPEN TO ALL THE POSSIBILITIES OF LIFE! Three others speak out on this record: The Rev. Llayd K. Wake, the Rev. Edward L. Peet, and Janice Minkitani Miller, Llayd Wake, Glide's Minister of Congregational Life, is an authority an social welfare and hausing, is central to Glide's activity in San Francisca's 68 year ald minister to the elderly and leader of senior rights protests warld mavements, and is an accamplished poet. Occasionally, the Glide platform has been open to people who are out front an critical issues of the new age, such as Dr. Price Cabbs, author of Black Rage: David Hilliard, Chief al Staff, Black Panther Party; Dalares Huerta af Cesar Chavez United Farm Warkers Organization; actress Jone Fonda; Adam Nardwall, American Indian leader; and Angela Davis, black revalutionary. Artists, dancers, drama traupes and post have been invited to present their significant messages, including The Supremes, John Hardy, Letta Mbulu, Ann Weldan, Maxine Welk'an, and oaed Sarah Webter Fabia.

"WHEN DREAMS BECOME REALITY, THEN YOU'VE GOT SOME THING GOIN" FOR YOU, AND WHEN IT'S THAT GOOD, ALL I CAN SAY IS OOOOOEEEEE JEEZIS CHRIST!"

Mast important is the Glide community, those who get it anto inspire social and spiritual changes.

Clide people are Protesters, Colonics, Jews, cheinis, Islamen et he here furtion normante they are sque over 30 and adi, five here for from the here furtion normante they are sque over 30 and adi, five year end, bears, Joslaw, Joslaw, while, rich, peop and middle class. They can exclude protein produced the class what is gains and contract the contract of the the

Selections from a GLIDE celebration recorded live





Mendian West Jazz Graup includes Julie Iger, flute; Allen Pimental, percussian; Nat Jahnson, bass; Larry Vogt, guitar; Jean Haffman, piana; and Jahn Waters, saxaphane.

lesjomin Quaries, ed., Combridge, Mass. The Bellinap Press of Marvard University Yess, 1960.

*From Mair, words by James Rado and Jerame Rago: Used with permission of

JACKDAUGHERTY

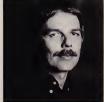
ANDTHECLASSOF

NINETEENHUNDRED

ANDSEVENTYONE



If every exciting album has a theme, the theme here is - music. Music pure and amazingly simple. Music standing all together without electronic gimmickry. And propels it a long step ahead with cooking rhythm sections, the 1940 revisited, nor 1970 extended. It is a distinct, distilled, heart-sparked amalgamation of both, ""Admittedly," Jack Where The Class of 1971 prepped and graduated. What do you learn playing trumpet in San Francisco strip joints for a couple of years? It's here in the grooves. And playing your way across the Pacific as a sideman in cruise hoat bands? That's here, too. A tour with Woody Herman's trumpet section? That's really here, Because Jack's roots are hard, solid background in theory, orchestration, composition? A sharp ear catches the nuance of composer/teacher Wesley La Violette, and of Mario Castelnuovo-Tedesco. And, particularly the deft conception of the late Henry Russell, "who," Jack says, "finally made it all make sense for me," "Several seasons selling exotic hi-fi recording equipment.



DRUG * DIJ ~ F

RECORD 1

STEREO

DRUG ABUSE

DR. FREDERICK B. GLASER

STAFF PSYCHIATRIST (1954-65) AND CHIEF, WOMEN'S ADDICTION SERVICE (1955-64, USPHS HOSPITAL, LEXINGTON, KENTUCKY, AND CLINICAL INSTRUCTOR IN PSYCHIATRY, UNIVERSITY OF KEN-TUCKY MEDICAL CENTER, LEXINGTON, KENTICKY, 1964-66.

STAFF PSYCHIATRIST, UNIVERSITY OF KENTUCKY STUDENT HEALTH SERVICE, 1965-66.

ASSISTANT PROFESSOR OF PSYCHIATRY, TEMPLE UNIVERSITY MEDICAL SCHOOL, AND DIRECTOR, PARTIAL HOSPITALIZATION SERVICES, TEMPLE UNIVERSITY COMMUNITY MENTAL HEALTH CENTER, PHILA-DELPHIA, PA, 1966-PRESENT.

ROBERT BORRIELLO

I WAS BORN AND RAISED
IN FLATBUSH, IN A MIDDLE
CLASS NEIGHBORHOOD. AT
THE AGE OF TWELVE, I
BEGAN EXPERIMENTING WITH
DRUGS.

DURING THE PERIOD FROM
TWELVE TO SEVENTEEN, IT
WAS A CONSTANT SEARCH FOR
SOMETHING THAT SEEMED TO
BE MISSING.

AT SEVENTEEN, BY COURT ORDER, I ENTERED DAYTOP VILLAGE AND BEGAN TO SOLVE THAT MYSTERY: MATURITY, LOVE AND UNDERSTANDING.

A MEANINGFUL EXISTENCE.

PRODUCER - MEDI-DISC

ENGINEERED BY JOEL FEIN

IT'S YOUR MOVE



| Name | ٠ | | | ٠ | | ٠ | ٠ | | ٠ | ٠ | ٠ | ٠ | | ۰ | | ٠ | ٠ | | ٠ | ٠ | | ٠ | ٠ | ٠ | ٠ | ٠ | ٠ | ٠ | ٠ | | ۰ | ٠ | ٠ | |
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Fold Here

Fold Here

PLACE STAMP HERE

Mail to: Fred B. Glaser, M.D. Temple University Community Mental Health Center 1422 West Ontario Street Philadelphia, Pa. 19140 SIDE ONE

- Recognition
 Monarch/Miller/Des Barres
- 2. Got Enough Love*
 Monarch/Miller/Des Barres
- 3. Grim Reaper* Monarch/Des Barres/Pickett/Hyde
- 4. Nightingale

SIDE TWO

- 1. Detective Man
- Monarch/Hyde 2. Ain't None Of Your Business*
- 3. Deep Down
- 4. Wild Hot Summer Nights Monarch/Hyde
- 5. One More Heartache* Monarch/Hyde

Produced by Andy Johns and Detective except *produced and engineered by limmy Robinson - mixed by Andy Johns Recorded and engineered by Andy Johns Assistant Engineers: Doug Rider, John Henning, Deni King, Andy Zane,

Recorded and Mixed at: Record Plants in Los Angeles and Sausalito, and Sound City, Los Angeles

All songs published by BEVERLY HILLS SOCIETY PUBLISHING CO., INC /ASCAP/ PRIVATE EYE MUSIC JASCASI except "Ain's Design and Art Direction: Kosh 7060 Hollywood Blvd. Los Angeles, California 90028

SWAN SONG INC.

444 Madison Avenue, New York, N.Y. 10022





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THE UNITED STATES AIR FORCE RESERVE

PRESENTS



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FEATURING **BILL HAYWOOD**

AIR FORCE RESERVE RECRUITING (EOUAL OPPORTUNITY)



SOUL FLIGHT IS A VITAL PART OF THE **EOUAL OPPORTUNITY PROGRAM AND IS** ONE OF THE MOST EFFECTIVE METHODS OF INFORMING THE COMMUNITY OF THE OPPORTUNITIES AVAILABLE THROUGH PARTICIPATION IN THE AIR FORCE RESERVE.

"THE AIR FORCE RESERVE THANKS YOU, THE BROADCASTERS, FOR YOUR SUPPORT OF THE EOUAL OPPORTUNITY PROGRAM."

- SIDE 1 1 Prior Service (Billy Preston) (5:56) 2 Pilots/Navigator (WAR) (6:23)
- 3 WAF (Roberta Flack) (6:03) 4 General (Ray Charles) (6:13)

- 5 Loadmasters (Curtis Mayfiald & The Impressions) (6:09)
- 6 Aircraft Mechanic (Bill Withers) (5:52)
- 7 Medical (O'Javs) (6:00)
- 8 NPS High School (Otis Redding) (5:34)

BILL HAYWOOD, A NATIVE OF NORTH CAROLINA, HAS WORKED AS A SPORTS

ANNOUNCER; POP MUSIC ANNOUNCER: AND A RHYTHM AND BLUES ANNOUNCER FOR WOL. RECENTLY HE HAS BEEN PRO-MOTED TO WOL PROGRAM DIRECTOR.

CREDITS

Produced by Command Services Unit, Office of Information, Secretary of the Air Force, under the auspices of Hq Air Force Reserve, Robins AFR Ga.

Special credits to Sgt Ed Helvey and MSgt Bill Gilmore

PYRAMID RECORDING COMPANY, INC. in association with THE DENNIS GANIM ORGANIZATION, INC.

D.C. LARUE STARRING IN



THE ORIGINAL NEW YORK CAST RECORDING



CONCEPT & BOOK: D.C. LARUE MUSICAL DIRECTORS: D.C. LARUE & ARAM SCHEFRIN DANCE DIRECTOR: D.C. LARUE SETTING & LIGHTING BY: D.C. LARUE D.C. LaRUE BY: D.C. LARUE D.C. LARUE BY: D.C. LARUE

PY-9006 STEREO



Program:

FANFARE GOING HOLLYWOOD **OVERTURE** FACE OF LOVE INDISCREET BROADWAY MELODY DON'T KEEP IT IN THE SHADOWS

(with special guest star: LOU CHRISTIE) BAD NEWS O BA BA (No Reino Da Mãe Do Ouro) THE TEA DANCE

(Program subject to change without notice)

PRODUCED BY ARAM SCHEFRIN & D.C. Larue FOR D.G.O., INC.

ARRANGED & CONDUCTED BY ARAM SCHEFRIN except "INDISCREET" by STEVE TUBIN & ARAM SCHEFRIN

RECORDED BY GEOFF DAKING at SOUND IDEAS STUDIO "C", NEW YORK CITY assisted by TOM ROBERTS, JAY BORDEN, KATHY DENNIS & D.C. LaRUE COVER PAINTING BY REMO BRAMANTI PHOTOGRAPHY: PETER CUNNINGHAM

Drime: RICHE CROOKS, GRADY TATE, CHRIS PARKER
Bene: STEW, "FOUNT," GELFADD, RON CAPITER, WELL LEE
Goldine: STEM; SHAWA, ARAM SOLEPINE
Kephoneth, STEM; STEW ROBBINS
MORE STEW, STEW ROBBINS
MORE STEW, STEW ROBBINS
MORE STEW, STEW ROBBINS
MORE STEW, STEW ROBBINS
MORE STEW

ARNÍE LAWRENCE, BONNIE CUBER

MONOMENIE, DEL AVAYE, LOU MARINI, BILLY MERR

MONOMENIE, DEL AVAYE, LOU MARINI, BILLY MERR

BEGEROMENIE, ANN SUTTON, SHARON REDD, MANINE DOXON,

LAN GROMEN, BULL LEE, LOU CHRISTIE, ARAM SCHERIN,

GEOFF DAKING, ROBERT ERIC CHRISTIEN

GEOFF DAKING, ROBERT ERIC CHRISTIEN

SERVINIERA ZAOL, MAIG MARGUNAN,

PRIME & MONOMENIE, DEL FIELD DANCE: D.C. LERUE

PRIME & ACAD, ANG MARGUNAN,

A TOM KORERTS

A TOM KORERTS

MARINE AND MARINE MARINE AND HORDERTS

Announcer: DR. JERRY (WPIX-FM)
Special thanks to Mr. D'Acquisto





This Side DUB BE GOOD TO ME (Norman Cook's Excursion on the Version)

DUB BE GOOD TO ME (Norman Cook's Excursion on the Hip Hop Version) DUB BE GOOD TO ME (Single Edit)



That Side DUB BE GOOD TO ME (Smith and Mighty Remix)* DUB BE GOOD TO ME (Smith and Mighty Mellow Mix)* JUST BE GOOD TO ME (Acappela)

Preduced by Norman Cook This Side Remixed by Norman Cook "Remixed by Smith and Mighty Frat Core Busings Eems Schaf Pringsphr. But Con Fisher 6921"Let Then Eet Busgo"



THE JEAN LECCIA INTERPOLATION





THE JEAN LECCIA INTERPOLATION



PAT HENDERSON, LEAD SINGER

JEAN LECCIA

ED WHITING. LEAD SINGER

| THE | SONGS |
|-----------------------------|---------------------|
| Lyrics: Ed Whiting | Music: Jean Leccia |
| SIDE ONE | . SIDE TWO |
| Good Morning To You 3:18 | Carnival 4:01 |
| Lady Rain 4:24 | Lovely Bird 4:54 |
| Can't Live Without You 5:05 | l Worship You 3:34 |
| Drop I 3:24 | Only A Dream 3:43 |
| Lovelight 3:59 | Mother Of Us Aii 4: |
| | |

PRODUCED BY JEAN LECCIA AND EARL GREEN COMPOSED, ARRANGED, CONDUCTED AND PIANO SOLOS: JEAN LECCIA

Production Coordinator: S. Earl Tavares
Recorded at MGM Recording Studios, Hollywood, Calif.
Engineer: Jack Hunt
Front cover photography: Kendail Ludington Bright

This album is dedicated to Florence Almee whose untiring efforts made it all possible.







BREAKAWAY

SIDE ONE 1. EXTENDED VERSION 2. DUB MIX

SIDE TWO 1. 12" POPPER MIX 2. NEW EDIT

(ORIGINAL VERSION APPEARS ON THE A&M ALBUM "BOOK FRONT COVER PHOTOGRAPHY & DESIGN: OLEH WITER, JOHN WARWICKER & JEREMY PEA 6-5185)

GROUP PHOTOGRAPHY/MARK LEBON



M Peopres, tro. / P.O. Bray (1974) (Sept. Company), Sept. 1, 1988 Abstraction of Artifacto Received.

















Spice of Life... tap and Ron Daniels



recorded by HOT PROPERTY

'SPICE OF LIFE'

SONGS FOR TAP & JAZZ

PRODUCED BY BART ARNTZ FOR BARTISTIC PRODUCTIONS



2:08 • 2/4 Moderate Funky • Tap Novelty (Jason Gullo - BARTISTIC MUSIC B.M.L.)

2. SOMEBODY DONE SOMEBODY WRONG SONG 23 • 4/4 Bounce • Tap - Jazz

(L. Bulter - C. Moman TREE Publishing & Press Music Co.) 45 R.P.M. - ED-4568

3. FEELINGS 3:13 • 4/4 Slow • Jazz - Modern Ballet (M. Albert - Fermata International Melodies Inc.)

4. BOOPIE A 2:02 • 4/4 Medium Bounce • Tap · Jazz Novelty (Tony Deluca · BARTISTIC Music Inc. B.M.I.)

5 FASE ON DOWN THE ROAD 2:21 • 2/4 Funky Bright • Jazz (C. Smalls - Fox Fanfare Music Inc. B.M.I.)

6. BANDSTAND BOOGIE 2:00 • 2/4 Bright Jitterbug • Tap · Jazz (C. Albertine · Cherio Corp.)

Producer's Note

Using the most experimental and ordered recording techniques, "The Sprice of Life" regulation, in frag. Internation to could fain a line Life below and all poly for discrete of Life "to sprice when the life is the life of Life of Life ordered by techniques, exclusive, and the life of Life of Life ordered by techniques, exclusive, but may be a support of the life ordered by the "Life ordered by Mont." We make his part last and right backet of body.

The life of Life ordered by the "Life ordered by Mont." We make his part last and right backet of body.

The life order my great placease to work with Ron Dancie, Mar word definition the recognition and the life ordered by the life o

Whether performing exercises or routines, whether working alone or as part of a group, sensitive people on the move will relish the versatility and adaptability of "The Spice of Life." Add some spice to

your life and dance up a storm with Ron Daniels!

ALSO AVAILABLE ON EDUCATOR RECORDS EDLPS-10,001-'GERSHWIN DANCES'

EDCAS-10.001 (cassette) Ten of Gershwin's best songs arranged and recorded for today's popular dance styles. All selections

are adaptable for Tap - Jazz - Modern Ballet and Ballroon EDLPS-30.001 - 'JO JO'S DANCE FACTORY' with Jo Jo Smith

EDCAS-30,001 (cassette) A very unique sound and dance experience. A combination of Jo Jo's Jazz technique Level I and five

exciting songs for Jazz routines EDLPS-40.001--'RON DANIELS MAKES YOU FEEL LIKE DANCIN'

EDCAS-40,001 (cassette) A complete Tap dance technique album with one of America's finest Tap dancers. Many selections are useable for dance routines and productions.

EDLPS-40,002-'SPICE OF LIFE' . . . Tap & Jazz with Ron Daniels

EDCAS-40,002 (cassette) Twelve exciting tunes for Tap and Jazz routines. A very versatile album for ALL styles of dance. EDLPS-40,003-'STEPPIN' OUT' with Vickie Jo

EDCAS-40.003 (cassette) Ten novelty-production routines from some of Broadway's current smash hits, 'A Chorus Line,'

'Chicago,' 'The Wiz.' A very useable record for ALL dance classes.

EDLPS-50.001-BALLET IN COLOUR'-Barre technique Level I EDCAS-50,001 (cassette)

EDLPS-50,002-BALLET IN COLOUR'-Centre technique Level I FDCAS-50,002 (cassette)

Artistic Director-Don Farnworth. A fresh NEW sound for Ballet class work. All compositions are carefully selected and recorded using an array of electronic synthesizers giving that 'fully orchestrated' sound.

Write For Catalogue

SIDE TWO 1. SOUTHERN NIGHTS

2:38 • 4/4 Moderate • Tap - Jazz (A. Toussaint - Warner - Tamerlane Pub & Marsaint-Music Inc.) 2. VIRGINIA SHAKEDOWN

2:09 • 2/4 Bright • Tap - Jazz (Bart Arntz - BARTISTIC Music B.M.I.) 3 RONS TUNE

1:57 • 2/4 Bright Rag • Tar (Tony Deluca - BARTISTIC Music B.M.I.)

2:02 • 2/4 Up-Tempo Bounce • Tap - Jazz - Novelty (Tony Deluca - BARTISTIC Music B.M.L.)

5. DON'T NOBODY BRING ME NO BAD NEWS 2:20 • 4/4 Med. Gospel • Tap - Jazz (C. Smalls - Fox Fanfare Music)

6. CLOGGIN' 1:58 • 2/4 Moderate Funky • Tap Novelty (Jason Gullo - BARTISTIC Music B.M.I.)

Ron Says



Variety is "The Spice of Life" and this album has music to suit your every dancing whim, from the gently romantic arrangement of "Feelings" to the foot-stomping "Cloggin".

STEREO EDLPS-40002

Bart and I have compiled an assortment of songs that are funto listen to and that will provide the imaginative dancer with a wonderful opportunity to explore the possibilities of movement. I have created tap and jazz routines for each selection. and my classes have responded enthusiastically to the album's diversity of tunes and tempos.

Music can really be an important source of motivation for the dancer and "The Spice of Life" was conceived with this idea in mind. Teachers will find that the dynamic, up to date sound of this recording is easy to work with and that it has a way of bringing out the best in their students.

I'm looking forward to recording many more records for Educator Records, for it is a progressive and exciting company bringing new life to the dance music industry. Keep an eye out for upcoming recordings, and take a look at the other current releases on the Educator Records label, including "Ron Daniels Makes You Feel Like Dancing" for tap technique. I'm confident you will be pleased!

THE 'HOT PROPERTY BAND' IS . . . TONY DELUCA

All keyboards, electronic synthesizers, trumpet, Flugel horn, vibes, arrangements and original compositions

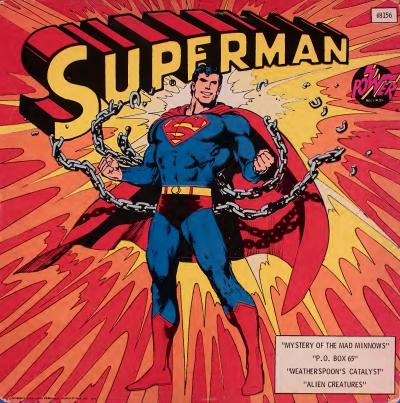
TERRY BORTMAN Ross Guitar ED KINSLOW JR

Drums, Percussion BART ARNTZ Gustars, Arrangements, Productions,

Recorded at: The Sound Room, Upper Darby, Pa. Engineers, Fred & Charley Galetti Mastered at: Frankford-Wayne - Phila., Pa. Business Affairs: Arthur M. Mann

Album Cover & Design: Joanne Hoffman Special Thanx: Jim Valerio - Billy Kinslow - Harvey Kurshner - Mike Podicin Jr. - Herb Mann -Jason Gullo - all of you groovy people who made this album possible, and of course, M&D.

®©Educator Rec. 1977





SIDE ONE

"ALIEN CREATURES"

Written by - A. Resnick and S. Murray

"WEATHERSPOON'S CATALYST"

Written by - A. Resnick and

S. Murray

SIDE TWO

"P. O. BOX 65"

Written by - M. Thau and

S. Murray
"MYSTERY OF THE MAD MINNOWS"

Written by - A. Resnick and

S. Murray

M E N T A L H E A L T H M A T T E R S a community service radio program from ADAMHA+ the Alcohol, Drug Abuse, and Mental Health Administration





MENTAL HEALTH MATTERS, a 15 minute community service radio program, with guest from the Actool. Drug Abuse, and Mental Health Administration, is a production of the National Institute of Mental Health for ADAIHHA, the Alcohol, Drug Abuse, and Mental Health Administration 5000 Fishers. Lane, Rockville, Maynad 20857
DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Public Health Service.

Producer/ Moderator: TOM BOWERS Technical Director: ED BOSWELL Graphic Designer: PARIS PACCHIONE



Beec Hisson: Guita
Free Beenstein, Guita
Free December, Business
Free Beenstein, Guita
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José Assection O'Emits
José Assection Drums on Card Stage Heddin' Or To You
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SHEBLIE MATTHEWS, VENETTA FIELDS, CLYOIC KING

Holdin On To you Writing on The Wall

Except for Real

The first Seen a face

Can't find My Way Home
Brinds The MoTh

Cant Stay
DEST RICHARDS

I would like to express my appreciation and thanks to foe English for being here when I needed him. To Deke Richards for helpsig me to have blind fath again. To Mee Barnett and his erew for keeping in all together. And a very special thanks to Ms. Bunny Weight for keeping everyons and everything that has to do with the making deveryons and everything that has to do with the making and the second of the second of the second of the second having another set of houset ears around.

-BONNIE BRAMLETT

Arranged and Produced by Deke Richards

CAPRICORN RECORDS

Art Direction: Diana Marie Kaylan Photography: Antonin Kratochvil Design: John Kehe

Capricom Studios, Macon, Georgia

Studio Sun Quebec, Montreal, Canada

Mom and Pops Company Store, Studio City, California

Mastered at Sterling Sound by George Manixo

Engineer: TIM HEWLINGS

Engineer: STEVE POULSOT

All songs BMI except fascap.



WARNING. UNAUTHORIZEO REPRODUCTION OF THIS RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT

TO CRIMINAL PROSECUTION.

CAPPICORN RECOROS, INC 535 COTTON AVE., MACON, GA 31801
21978 CAPRICORN RECOROS, INC. MACO IN U.S.A.



All mixes of "This Is How We Do It" written by M. Jordan, O. Pierce "I Wanna" written by M. Jordan

* Produced by Oji Pierce for Oji Adwin Productions

Remixed by Wino for Wino Funk Productions Recorded and mixed at Echo Sound Recordings

Recording and Mix Engineer: Bob Morse ** Produced by Montell Jordan

Recorded at Paramount Studios & Tracks Studios

Recording Engineer: Evren Goknar **Mixed at Larrabee West**

& Montell Jordan

Distribution, Inc.

Mix Engineer: Kevin Davis Assistant Mix Engineer: Tom Baker

Background Vocals: Da Gents + Produced by Oji Pierce for Oji Adwin Productions & Montell Jordan

Remixed by Maurice "DJ Mo" Thompson and Jay "Jay Supreme" Williams for Barr 9 Productions Recorded and Mixed at Tracks Studios

Recording and Mix Engineer: Eric White Keyboards: Allon A. Sams

Mastered by Chris Bellman at Bernie Grundman, CA

"This Is How We Do It" contains elements from "Children's Story" (Ricky Walters) Def American Songs, Inc. (BMI) Used by permission. All rights reserved. Performed by Slick Rick. Used courtesy of RAL/Def Jam Records, by arrangement with PolyGram Special Markets, a Division of PolyGram Group

Original versions from the PMP/RAL CD. Cassette and LP

"This is How We Do It" 314 527 179-1/2/4

SIS HOW

3:59

5:25

4:02

3:47

Thanks to GOD, PMP, RAL/DEF JAM RECORDINGS. family and friends, and all musicians, producers and mixologists. Personal thanks to Oil Pierce and Slick Rick. Peace to Mad Money Entertainment.



Side A

Side B

1 I Wanna (LP Version)**

1 This Is How We Do It (LP Version)*

2 This Is How We Do It (Barr-9 Mix)+

3 This Is How We Do It (Acappella)*

2 This Is How We Do It (LP Instrumental)* 3:44









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COMPANIES.

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Mark State

WILVESTON TO VOTE MEASURE

William Copy (













Greg Cahill Marin County (Bay Area) Independent Journal The Usual Suspects' new record, "Reunions" (Suspex), delivers the goods, Producer Tom Stern has come up with an all-star lineup that includes Norton Buffalo, Maris Muldaur, Bianca Thornton, Pete Sears of the Starship and Larry Dunlap.

The songs are a tasteful blend of jazz, folk, R&B and blues, and are a stunning showcase for the derable talents of Muldaur, Buffalo and Thornton, Anyone who is moved by Muldaur's shimmering "We'll Be Together Again" or Thornton's sultry, soulful performance on "Let's Make Plans to Meet Again" use the dead.

Burn those Linda Ronstadt-Nelson Riddle albums and put on the Usual Suspects.

THE USUAL SUSPECTS: Reunions Suspex Records

om Stern is at it again. The iconoclastic Marin County record producer recently released his sixth album using a host of the Bay Area's most talented musicians on a deliberately eclectic set of tunes, keyed to the theme of reunions.

From a country workout of Pick Me Up On Your Way Down," with Norton Buffalo and Maria Muldaur Joinlag voices, to a Theolonia Monk time performed by Stern on banlo, the set veers back and forth between moods waith Ved quality of the performances serving as the only real consistency.

The standout track is the old Brook Benton tune, "It's Just a Matter of Time," more than capably rendered by the redoubtable Bianac Thornton. Stern's subborn refusal to pay any attention to the so-called conventional wisdom of the record industry is a breath of fresh air and his record will delight discerning listeners.

POP RECORDS

Tom Stern's stubborn refusal to pay any attention to the so-called conventional wisdom of the record industry is a breath of fresh air

Joel Selvin San Francisco Chronicle NOT TO MENTION THE LOVELY AND TAL-ENTED Meria Middaw made it across the GG bridge for the Issak thing. She's currently psyched about the pew Issual Suspects, album, with Norton Burfulo and the rest of that gang. "I know it sounds corny and like all that California garbage rap, but I'm recording one song that came to a friend of nine in a dream. I hate to say it but it was cosmic."

Michael Heaton San Francisco Examiner

Philip Elwood
San Francisco Examiner

Faraway Places - Tom Stern Production of Bay Area artists (Suspex). This LP's 14 tracks encompass many of the best North Bay Area musicians, vocal and instrumental, in stellar performances. A concept album. the various instrumental tracks (country, blues, rock, folk) are connected by keyboardist Nick Milo's segments. The production is near-overwhelming, with such artists as Ana Rizzo, Norton Buffalo, Pete Sears, Tony Rice. Larry Dunlap, Maria Muldaur, Bianca Thornton, David Shapiro, Charlie McCarthy and Cal Lewiston rubbing shoulders on all manner of goodies, from Robert Johnson's "Sweet Home Chicago" to Johnny Cash's "Big River" to Shapiro's orchestration of music from the film "Murder At the Vanities."

FAMILY ALBUM: Local record producer Tom Stern has pixt released a very fine and wildly eclectic collection of songs entitled "Reunions." Performing under more The Usual Suspects, are Maria Muddaufre amore The Usual Suspects, are Maria Muddaufre and Starbhys Polas Sark, Honer Townton, the Starbhys Polas Sark, Honer Townton, the Starbhys Polas Sark, Honer Townton (Power sideman David Matthews and Ana Rizer form Kingfish. The record has everything from blues, rock and jazz, to big band country and swing. To get a hold of this brilliant musical melange send a check for \$5.48 to P.O. Box 1557, Saussite (C. 49.490-61557.

Michael Heaton San Francisco Examiner "It looks good, sounds better."
Herb Caen
San Francisco Chronicle

THE USUAL SUSPECTS
FARTHER PROCESSES TO THE STATE OF THE

Billboard

The Usual Suspeyts, a new indicabel from the San Francisco Bay Area, has been lannehed. Artists working with the Hedgling diskery include Taj Malad, Maria Malada, Maria Malada, Maria Malada, Osear Brown Jr., Norton Buffalo, Mark Nattalin, Tony-Rice and Darol Anger. First releases—"Suspects Sampler" and "Faraway Places"—a re-set for this month.

Variety

Bluegrass Unlimited

VARIOUS ARTISTS
THE USUAL SUSPECTS

Tomistoma Productions, Waterfront Special WES 010

You Can't Hurt Me No More'Blue Sea Blues/The Fiddling of Jacques-Pierre Bordeaux/The Old House/San/Lost John/He Will Break Your Heart/Bonaparte's Retreat/ Free Little Bird/

Blues For Special Friends



Here's an unusual album which might appeal to only a small number of readers, perhaps. But it's quite

good and deserves some membor.

Glascing over the back of this record's jacket, I noticed all oil of names will represented in my record gollection, sometimes on the same silvents, sometimes of the same silvents, sometimes of the same silvents, sometimes of the same silvents of the

salinate light of they wellan i immediately blown to me, and the light of the ligh

Of interest to bluegrass and country fans in general and Pater Rowan fans in particular will be the former Blue Grass Boy and current Green Grass Gringo's four cuts. "The Old House" and "Bonaparte's Retrest" are not only well sung by Rowan, but feature some wonderful bluegrass mandolin wore played not me mandola.

nut buegrass mandolin wors played on the mandola. The most truly bluegrass style track on the collection is: "Free Little Bird," which features a manyelous too by Bethany Raine, Kathy Kalisch and Ana Rizzo. Doo Humphries' arrangement of Wade Raneys' "Lost John" lands between old-time country and country blues, and it's very refreshno.

if a very refreshing.

The remaining music is mostly blues, excellently done by players who, in general, were born far removed from its roots, but with enough years spent and musical dues paid to understand if. All in all, this is a neat collection, especially if you know and like any of the players.

mentioned.
The about stakes its title from the line sporter by actor Claude Rand as the dispose and comuni policies in the Claude Rand as the dispose and comuni policies in the claude stakes. The policy depolicy for bound up. The Usual Suspects, "I mind store the about has not record complete address and it, other than to give mention to Tomatione Productions and Jewn Studies. The most to complete address and it, other than to give mention to Complete address and it, other than the product of the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the other store and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete and the complete and the store and the complete and the complete



Tem Starn, recent preducer for the Usual Enspects

The Suspects' Record

When Tom Stern rounds up the Usual Suspects, he brings together some of the Bay Area's top musicians. Record producer Stern Just released Faraucay Places, album number five by the Usual Suspects, Jeauring an eclectic blend of Jup, jazz, bluegrass, the blues and more. Performing on Educate by Elazabeth Woodman.

the LP are such local notables as Norton Buffalo, Maria Muldaur, Pete Sears (of the Starship) and Bianca Thomton, as well as a slew of hot local session players.

Although banjo player Siern has yet to see any highocks from the Usual Suspects first four albums, he plans to produce at least two more LPs with the group. He hopes Karaucy Places, released under his own Tomistoma label, will be successful enough to allow him to make even more albums.

"Let's just say I have this vision," Stern comments. "What's wonderful is when the musicians tell me, "This

TOM STERN

Biography

Born and raised in Chicago, Tom Stern was 13 years old when he first heard Flatt and Scruggs play "Salty Dog." He was hooked by the sound of bluegrass, and convinced his grandmother to buy him a \$35 Kay banjo. Later, armed with a Pete Seeger songbook, Stern enrolled at the Old Town School of Folk Music in Chicago where he studied and performed for many years. Simultaneously, Tom earned a B.A. degree, and as "an alternative to Vietnam," taught high school English for two years. Still looking for a way to integrate music into his life, Tom moved to the San Francisco Bay Area in 1970 and studied banjo with Sandy Rothman and Rick Shubb. The winter of 1972-73 was spent in Vermont, playing the ski resorts with an oddball trio called the Usual Suspects.

Returning to Marin County, Stern met Michael Bloomfield and the two became close friends. Bloomfield encouraged Stern in his playing (both banjo and guitar). By 1975, Tom landed a job playing with bluegrass great Frank Wakefield, and for the next four years toured the country with his band. They played the usual bluegrass festivals, of course, but also opened for the likes of Jerry Garcia and the New Riders. In 1977 Mike Bloomfield introduced Stern to the producing world when the two co-produced the Wakefield band for Flying Fish Records. Not particularly pleased with the results, Tom next co-produced End of the Rainbow in 1978—a record Stern says he can live with. A year later, Tom did a third and final Wakefield LP with blues producer Norman Dayron, Blues Stay Away From Me.

It was in 1980, having left the Wakefield band, that Tom Stern rounded up the first crew of Usual Suspects, which included bluesman Nick Gravenites, singer/songwriter Peter Rowan and, of course, Michael Bloomfield. That first <u>Usual Suspects</u> album has led to a series of seven—one a year since 1981. <u>Dreams</u> is quite arguably their best effort to date.

All have been produced under the auspices of Tom Stern, a man with a vision—to produce records which "amount to a celebration of cultural diversity ... There's a kind of apartheid in music these days. Music seems so compartmentalized that there's damn little cross-pollination and exposure of different traditions to the record-buying public."

Tom Stern's albums are like a breath of fresh air, particularly in these days when popular music is dominated by formula radio. He has consistently ignored the

proverbial "wisdom" of the record industry--the wisdom that says all songs on a record must be alike, that in order to "make it" in the business today you have to pick one style and stick to it, no matter what.

"I sincerely believe that there's an audience for the Usual Suspects," says Stern. "People are tired of being programmed by others--buying a record by the Usual Suspects is definitely a strike for independence!"

<u>Dreams</u> features a beautifully produced folio or booklet containing reproductions of eleven pieces of art, all commissioned to illustrate one song on the album. Suitable for framing, the booklet testifies to Tom Stern's ultimate good taste.

Albums by The Usual Suspects

The Usual Suspects (1981) with Taj Mahal, Mike Bloomfield, Nick Gravenites,
Peter Rowan

It's All Music (1982) with Taj Mahal, Peter Rowan, Frank Wakefield

Above Suspicion (1983) with Peter Rowan, Taj Mahal, Tony Rice, Don Reno

<u>Suspects Sampler</u> (1984) with Nick Gravenites, Al Rapone, Norton Buffalo, Oscar Brown, Jr.

 $\frac{\textit{Faraway Places}}{\textit{Sears}}$ (1985) with Maria Muldaur, Lady Bianca, Norton Buffalo, Pete

<u>Reunions</u> (1986) with Lady Bianca, Maria Muldaur, Norton Buffalo, Ana Rizzo, David Mathews

 $\underline{\textit{Dreams}}$ (1987) with Maria Muldaur, David Grisman, Norton Buffalo, Scott Mathews, Bobby Reed, Al Rapone

Suspex Records P. O. Box 1557 Sausalito, CA 94966

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THE USHAL SUSPECTS

their trademark extendicism with an easy blend of blues B&B traditional razz C&W and bluegrass. Tax Mahal Mike Bloomfield Nick Gravenies Starsbers Pate Sears Peter Rowan and Mark Naftain are Roward's haunting vocal on "Bonaparte's Retreat" and the moody "Blue Sea Blues," sung by Tai Mahal. and accompanied by Bloomfield, the superstar quitar after this, his last session, promoting the addition to the album of Naffain's moving "Blues for Special

BACK IN PRINT!



DIRIM LIA 2'T I

Tai Mahal is back with two gems, including his high spirited composition. "If My Rahy Legue Me." Also notable is Peter Rowan's version of Roy Orbison's 'Micrking for the Man' and a reggae varietion on the country classic "Blue. Blue Day" Mandolin wizard



Dear Record Buyer:

tion, "DBD," that is both classical and bluegrass

BACK IN PRINT!



From the striking front cover to the consistently high quality of the selections. Reunions is a Suspects Make Plans to Meet Agam," which is no less than dazzing. She also belts out the Brook Berton classic perhaps only the Sussects could have done with elements of country blended with RAR in a niewing Holiday ballad, "We'll Be Together Again," and a Journey" Mr. Buttalo, by the way, shows his vit tugsity here by performing county, blues, and swing with equal verve. Also great music by special quests Ana Rizzo thom Kirtofishi. Pete Seass (Star-Shot and David Mathews (Yower of Prwent (1986)



OBFAMS

Midnight, sweet dieams, nightmares, tossin' and The Usual Suspects' seventh onus Dinama. Lady Bianca does two hot new songs, Norton Buffalo does two swinging old songs, and Maria Muldaur fronts an all-star "dream band" (including David Gris man, Amos Garrett, Pete Sears) for "Back In My Dreams," a song written especially for Maria but never before recorded. Scott Mathews shows his versatility by reprising two hits from Rock's Golden Years and providing solid drum work on several other Selectional Also Al Basone Bobby Bood Ana Rizzo and as always, lovely Interludes by Nick Milo. As a special bonus, albums and tapes both include a special insert of high quality reproductions of onig nal art created for Dreams by eleven top-notch Bay Area artists (1987)



GROUP SUSPICION

Thank you for purchasing "Dreams" by The

Usual Suspects. We are confident not only

that the music will live up to your expectations. but that you will appreciate the folio of illustra-

> tions accompanying album and cassette. Each specially commissioned piece of art illustrates one of the songs. Collectively they showcase

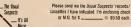
> > the talents of eleven of Northern California's

premier artists and illustrators

each is an eclectic collection of tasty and

Peter Rowan and Tay Mahal once again figure promigae flavored Fats Domino Int. "What a Price," and Bowan has never sounded better than on the lush and funcal Roy Orbison classic, "Dream Baby" Also noteworthy are appearances by two bluegrass super-

stars: Tony Rice, who was David Grisman's original guitarist, and Don Reno, a great writer and performer BACKINPRINTI



Susmiring Faraway

Places Reunings (record) You should also know that "Dreams" is the Remines most recent release in a series of recorded (cassette works that have been produced in limited editions annually since 1981, Like "Dreams." (broast)

> timeless music. Because these albums are available in very limited quantities, we urge you to order your selection soon To order, clip and mail coupon with check or money order for \$9.50 for each album or

cassette. Send to: SUSPEX RECORDS **BOX 1557** SAUSALITO CALIFORNIA 94966



SHSPECTS SAMPLER

This album inaugurated the concrot of theme albums "Bright Lights and Fast Lattes" Nick Gravenites, one of the prime movers of the SF music scene of the 60s and 70s, shows his versatility with two ongine contributions, a blues called "Fantasy World" and a country ballad. "The Eight Day Clock." Another high light is "Orchids in the Moortight," from a '30s. ment that is equal parts chamber missc 1827 bluegrass, and "New Age" And Al Rapone brings down bers. Also Norton Buffalo appears for the first time. plus Tay Mahal, Pete Sears, and Oscar Brown Jr.





ARAWAY PLACES

On this album, nominated for an '86 Rammin Mana scent of a young Aretha. Norton Buttalo and Pete. The record closes with some of the ton jazz miles cians in San Francisco playing a big band selection called "1934 At The Vanities." (1985)



Revolving Bandstand

TITO PUENTE-BUDDY MORROW AND THEIR ORCHESTRAS Producer: Marty Gold/Executive Producer: Herman Diaz, Jr.

Baie (Me Baixa do Sapateiro)* (BMI 2:03) | Concentrate on You† (ASCAP 3:15) Autumn Leaves® (ASCAP/BIEM 3:07) Heriem Nocturne† (ASCAP 2:40) Kiss of Fire® (BMI 3:06)

The Continental® (ASCAP 2:35) Blue Moonf (ASCAP 2:33) Temptation® (ASCAP 3:25) So in Lovef (ASCAP 2:36) Baby Won't You Please Come Home? (ASCAP 2.17)

A REVOLVING BANDSTAND by Tito Puente

For years it has been my contention that bez and statin cybello be combined in a sewerful force in force in the property of the contract of the sewerful force in the contract of the contract

A REVOLVING BANDSTAND I To usules

Anything livrilla about this recording is a laber of low. Thus the whole placerosis of the control of the contr

*Special Arrangement by Tito Puente Recording Engineer: Bob Simpson Designer: Dick Smith Photographar: David B. Hecht Art Director: Acy Lehman

TMK(S) & Registered - Marca(s) Registrada(s) RCA Corporation of 1974, RCA Records, New York, N.Y. Printed in U.S.A.



THE BEST OF

SKAT TALK* MARK COLBY

GOOD MORNING!** WILBERT LONGMIRE

ownmen, inc. (Worstwide Administration by Wayward Music Inc.) (ascar) (I. Chattaway) FIRST LOVE*** RICHARD TEE

nuck Rainey Music (ASCAP) x Solo: Tom Scott

BIG STONE CITY*** BOB JAMES

Debrumm, rec. (Worldwide Administration by Wayward Nosic, Inc.) (Ascar) (B. James) DeShuffin, Inc. LET ME KNOW**** JOANNE BRACKEEN

(I. Brackeen) TZ Music, Inc. (BMI)

Drums: lack Delobnetts SAMBITA* MONGO SANTAMARIA

(J. Almario & J. Gellardo) Mongo Music, Inc. (BMI) Fute: Hubert Laws

* Produced by Jay Chattaway **Produced by Bob lames & Jay Chattaway

... Produced by Bob lames *** Produced by Bob James & Joe Jorgensen Recording & Rends Engineer: loe lorgensen Michael Brocker appears courtesy Arista Records, Inc.

resign: Carlo Goldberg & Paula Scher 1981 CB5 Inc. // 1978, 1979, 1981 Tappan Zee Records. Inc., Manufactured by Columbia Records CB5 Inc. / S1 W. S2 Street, N. Y., N.Y. / "Columbia," @ CBS frc./S1.W.SZStreet, N.Y.N.Y./"Colombia."

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he Best of Tappan Zee" represents a cut from each of our artists and this album, like the label itself, is a collaborative labor of love, shared by all the artists and musicians who make Tappan Zee "the artist's label."

I first met Hubert Laws in the early Sixties when he was working with Mongo Santamaria and I was working with Sarah Vaughan. It was great to see Hubert and Mongo reunited to work on "Sambita," Mongo's cut included here, produced by lay Chattaway.

On Wilbert Longmire's first album, we used not only New York's finest musicians but real morning birds who brought Mother Nature's musical talent to "Good Morning!" Written by coproducer Jay Chattaway, Wilbert's guitar style is showcased here.

During one of our tours in Japan, Gary King and I were fascinated by Mark Colby's improvisational saxophone "scat" talking. It was always a showstopper. When it came time for Mark's second album, Gary wrote the tune "Skat Talk" to incorporate Mark's fantastic "scatting."

Another bass player, Chuck Rainey, wrote and played on Richard Tee's rendition of "First Love." A highlight of this tune is the powerful sax of Tom Scott.

"Let Me Know," written and performed by JoAnne Brackeen, is only a small sample of the incredible piano talent of this musician. Her style is fascinating and it was a great opportunity for me to help bring her music to a wider

Mike Brecker brings his wonaudience. derful strong sax sound to my own "Big Stone City," a tribute to New York City where all our Tappan Zee records were recorded.

Joe Jorgensen, Jay Chattaway and I have been fortunate to work with such fine, professional, creative and energetic musicians. We are proud of the albums which we put out on Tappan Zee and we sure had a great time making them!

Bob James New York City January, 1981





AJAZZ HOLIDAY



Side 1
A JAZZ HOLIDAY (Overstreet) (c)
W 145953 Recorded 3rd April 1928 2:50
SHIMME SHA WOBBLE (Williams) (c)
W 146642 Recorded 16th July 1928 2:57
SHIMME SHA WOBBLE (Williams) (c)
W 146247 Recorded 16th July 1928 2:57
W 142475 Recorded 3rd June 1926 2:58
SAYA RABBLIA (Ksha N. Portorio) (a)
W 140715 Recorded 23rd June 1926 2:55
GAD RAG DOLL (Ager, Dougharty, & Vellen) (c)
W 147432 Recorded 13th December 1928 2:53
BUGLE CALL RAG (Pettis, Meyers & Schootebol (b)
W 142950 Recorded 22rd Rovember 1926 2:55
BAM BAM BAMMY SHORE (Henderson & Dison) (a)
W 141123 Recorded 8th October 1925 2:34
WHERED YOU GET THOSE EYES (Donaldson) (b)
W 142272 Recorded 15td 1926 2:31

Side 2. MILNEBERG JOYS (Morton) (a) W140709 Recorded 22nd June 1925 2-40 W140709 Recorded 22nd June 1925 2-40 W140796 Recorded 5th December 1928 318 (a) W141696 Recorded 5th December 1928 3-240 HELLOI MONTREAL (Marthe, Bymm) (a) W141124 Recorded 5th October 1925 2-40 HELLOI MONTREAL (Marthe) (2) W145797 Recorded 22nd March 1928 2-45 THE NEW ST. LOUIS BLUES (Handy) (b) W142276 Recorded 3rd June 1926 2-55 HAT CERTAIN PARTY (Donaldson & Kahn) (a) W141415 Recorded 18th December 1925 2-55 SOME OF THESE DAYS (Brooks) (b) W142955 Recorded 3rd November 1926 2-52 THE DARKS (MONS STRUTTER'S BALL



TED LEWIS AND HIS BAND
(a) includes Dave Klein, Walter Kahn (Trumpet);
Harry Raderman, George Brunies
(Trombone); Ted Lewis, (Clarinet, Alto Sax);
Sot Klein (Violit); Dick Reynolds (Planc); Harry
Barth (Tuba); John Lucas (Drums),
(b) As above plus Tony Gerardt (Banjo, Guitar),
(c) As above plus Don Murray (Clarinet, Alto &
Bartione Saxey; Frank Ross (Plano) replaces

Dick Reynolds.

All vocals by Ted Lewis except 'Some Of These Days' by Sophie Tucker.

Ted Lewis (whose real name was Theodore Leopold Friedman) was born in Circleville, Ohio on June 6, 1892 His brother Edgar was also a musician, a cornettist, and they both played in a local boys band as youngsters. Ted Lewis then played in various vaudeville bands during the developed his taste for showmanship. For a while he was a part of a vaudeville act himself in a team known as Rose. Young & Friedman. He acquired his new name when he teamed up with a comedian called Eddie Lewis with whom he appeared harmoniously as Lewis & Lewis. In 1915 he went to New York to work at the College Arms Cabaret before leaving the vaudeville world to play in Earl Fuller's band. In 1917 he formed his own first professional band which he led in various New York restaurants, an engagement at the famous Rector's helping to establish his reputation. The lazy drawling style of his playing and singing in a semi-conversational manner, the expressive hands, the battered top hat and the catchphrase 'Is everybody happy?" were all developed during these early years and earned him the billing the high-hat tragedian of

He made the first of his countless recordings in 1919 and his reputation sourced. He toursed with the band during the 1920s and soon had a nationwide reputation. In the middle pulgarily has been song When my boby smiller at me and making a great act of such numbers as Me and my shadow in which Eddle Chester acted as his shadow, minning the Lewis gestures in the background. In this he provised a Love the world. In dedition he enhance his same by all over the world. In dedition he enhance his same by

appearing with or without his hand in such revues as the Coremuch Village Folice (1916 8) [2912. Degletof 3, Michight Frolic [1919], Ted Leuis Frolic (1923, Avirsis and Models (1927) amongst many. He became a cinema size appearing in its Everyfood, Villagoy (1929). Show of Mempa Found 1937. Hold That Chent (1941), Folice the Boys (1944) and even had a film of his life story again titled its Everyhold-Hoppy in 1934. He was still active the contractive of the story of the contractive contractive to the most have been considerable and proposed to the most have had considerable and shallow in the most have had considerable and shallow in the most have had considerable and shallow in the contractive and shallow in the contractive contractive speech and settlements.

(Brooks & Shelton) (b) W 143708 recorded 23rd March 1927 2:31

25, 1971.

By about 1933 his band had become a pytical sweetsounding orchestra of the time, but the band of the
sounding orchestra of the time, but the band of the
sounding orchestra of the time, but the band of the
sounding orchestra of the time of the state of the state
star flavouring them these shows a good preponderance of
jazz titles and on many thres is an echo of the son of band
that might have been fined by sounded the Tumbauer.
There is even some Boeshed comen to be heard, sounding
the sounding the state of the state of the state of the state
so mn Mickey-Mouse kind of clarines playing may
cocalionally be less than inspeed, likewise the palmy viola
of excentricity like W.C. Pields set to music. Certainly, there
is enough ment in these tracks to make them an enjoyable
period excussion and, in answer to Lewis famous query,
-year, excepted is happy?

©Peter Gammond, 1980

PRODUCED BY KEVIN DALY Original recordings from The Jennings & Daly Collection



ANDY KIRK

"INSTRUMENTALLY SPEAKING" (1936-1942)

ANDY KIRK AND HIS CLOUDS OF JOY



ANDY KIRK: "Instrumentally Speaking" (1936-1942) ANDY KIRK And His Clouds Of Joy

1. MALKIN' AND SMINGIN' (7:38-ASCAP) 2 MOTES SMISS (2-28-BMT)

3. LOTTA SAX APPEAL (2:57-ASCAP) 4. GIT (3:00-ESCAP) Vacal Charles By Ben Thiggen

S. FRECCY BETTOM (3:05-ASCAP) Vical Chorus By Rea Thippen E STREETS PRETTY (250-ASCAP T. WEDNESDAY HISHT FOR (3:05-ASCAP)

1. IN THE CHROWS (3:02-ASCAP) Z. MARY'S IBEA 13 DO-ASCAP 2. FLOYO'S GUITER BLUES (3 GO BINT) Guiter Selp By Flayd Serith

A PIC HIM BLUES (2.84-ASCAP) S. RING DEM BELLS (7:45-ASCAP)

6. BODGIE MEDGIE COCKTRIL (2:45-ASCAP) 7 Nicones Shecial (2.53-ASCAP) Featuring Howard Mother So. The Trumpet

Colleter Frenk Driggs Under Supervision Of Mile Golder Cellected From Drece Record Library

WALKING AND SWINGING ISL LOTTA SAX APPEAL (A) FROCEY BETTER (C) STEPPIN PRETTY (C)

Side Twee IN THE CROOVE (D) PLEYE'S COLTAR BLUES (F) MIS HIM BLUES IST MEDILE MEDILE EDUKTAL (1) MEDILE SPECIAL (I)

Mary Los Millions

May Los Williams

L. Johnskins-Audy Nick

Mary Lou Williams Olck Wilson Mary Lou Williams

Mary Loc Williams Harry Lawson Dake Ellington-trying Mills

Andy Kick teas Williams Mary Los Williams

(A) Harry Lawson, Paul King, Earl Thompson, Itumpets; Ted Donnelly, trombone; John Williams, alto sax: John Harring-ton, alto sax-clarinet; Dick Wilson, Jenor sax; Andy Kirk, baritone sax: Mary Lou Williams, piano-arranger; Ted Brin-son, putar; Booker Collins, bass; Ben Thappen, drunts. New York, 2 March, 1936.

(B) as (A), New York, 3 March, 1936. (C) as (A). New York, 4 March, 1936.

(D) Henry Wells, trombone added: Earl Miller, alto sax added; John Harrington, burdone sux-clarinel replaces Kirk. (E) Clarence Trice, trumpet replaces Paul King. New York,

(F) Don Byas, tenor sax replaces John Williams; Floyd Smith, guitars, replaces Ted Brinson. New York, 16 March, 1939.

(G) as (F). New York, 15 November, 1939

(II) Harry Luwson, Harold Baler, Clarence Trice, trumpets: Ted Donnelly, Henry Wells, trombone, Rody Powell, John Harrington, allo saxes Dick Wilson, Ed Ings, tenor saxes; Mary Los Williams, piano-arranger; Floyd Smith, gestac, Booker Collins, bass: Ben Tilippo, drumb; New York, J

th Harry Lawson, Howard McGhre, Johnny Burris, trumpel Fed Donnelly, Mill Roberson, troubenecy Ben Smith, John, Harringson, alto vaxes; Ed Inge, Al Sears, senor saxes, Kenny Kersey, piano; Floyd Smith, guntars, Booker Collins, bass; Ben Tlaggen, drums, New York, 14 July, 1942.

As most people know, Kanass City played a very important part os a nursic center on the history of jazz, After New York and Chicago, Kanasa Chip-from the middle treatment right until World Will He-gave both to dozent of hunds, large and smill, and forged the careers of amony of the populational stars of the Swine Era.

begins his predictional career there, his optical florm wis in Karnes City. Strating is a fully allow in whishing George Morrison's hand, Andy heard fallet 242 in Desort, Although Morrison's band had Jeanny Lucco, and the control of the Company o

more exempt miss.

In 1875, And bit Mears are legit forward little could be after Money for the Land and Land a

pot terribets a cruik confit almost overribini.

Constrain the call of 1921, Harder began absorber a very event hundres.

Constrain the call of 1921, Harder began absorber a very event hundres when the confit of the confit of

played on the rest of the contracts.

Scorptonal John Williams from Mrumphs was brought in on lend alto, a position he was to hald for another decade, the had been lending a board which was towning with a few flowly but the property of th

Geld of the hard's coulty has sever acked to the Sharry.

A remered accounting with Kamas Geld boundarder George F. Lee in
when, Andy had begin with Martin School and the Sharl School

A sharp and begin with Merimoni behavior accounting the sharp and the In the recording studie, everyone was waiting for Andy's plants Matton Jackson to show up. Finally, Andy asked Jehn Williams to send for his wife Mary. Los to make the sevone. Mary Lou did and so impressed erryone that she had to make the set of the sevones to come.

which Marty, the copy made the choices, Marty from the size of surfaces of Marty Fathers (Included and All Carlos) and All Carlos (Included and All Carlos). When Fathers (Included and All Carlos) are also as the Marty Fathers (Included and Included and

confectable per Front that true on, sand Andy verned with loc educate, resources we said with the best of the bard worker in collection of the collection of the bard worker in collection of the collection of th

Although the Depression was evident throughout the country, it has Karnas City-which was wale open, due to the continuing success of Tom Pendergeat's reign – with less acceptly than perlups any other major

See Any 1994, they speece, After active point of the 36th of the 16th of the 1

Lotte for Appeal is puttarily Dick Wilson's showcase on tenor, with additional solos by Donnelly, Hurmitson and King. Gar is one of the instrumental novelities which features a vocal by Ben Thereno with solut by Harrimoton, Kim and Wilson. Freez Borrow has pune onto and sole followed by soles by Wilson, King and gaitarwi Ted Britson, and a vocal choras by Ben Thirpen.

using the many of the control and Keep and Mary Loo.

In The Capters General scales on the De Whom Marry she as a hashware from the 1959 hand and one of the now increased an interferent and the Limitation, and Determine There is a matter-capt control region of the Limitation, and Determine Capter Capters (Limitation Capters). The control region of the city of the Limitation of the Capters (Limitation Capters) and the Capters (Limitation Capters). The capter capters (Limitation Capters). The capter capter capter capter capters (Limitation Capters) and an approach capter capter capter capters (Limitation Capters). The capter capter capter capters capter capters capter capters capter capter capters capters capters. The capter capters capter capters capter capters capter capters capters capters capter capters capter capters capters

inged his own composition.

The Andy Kirk bend style may set and arranged largely by Mary Lou-

Withtams, what reason sope was see and available targett by ship! I on Withtams, who left as 1941 to organize her own courbs. Duning the var-years Andy enlarged his band to meet prevailing testes, and was as top deturnal. He dobbarded custy in 1948, obtain he was the before come of the biseness. He has taken bands out occasionally since their distinc-quiried; missing histories withereds in feel orbite and missionne in the

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New Music From ECM Volume IV A Sampler for Radio Station And In-Store Programming

KEITH JARRETT: IN THE LIGHT (1033/34)

ENRICO RAVA: THE PILGRIM AND THE STARS (1063)

EBERHARD WEBER: YELLOW FIELDS (1066)

TERJE RYPDAL: ODYSSEY (1067/68)



IN THE LIGHT Keith Jarrett

Armit Light is a collection of legith percisive wifein over all size period by penalty of modern fields haven they process very designed from the first period by the first period by the first Sorricinete of the first period by the

Jarretts recorded ceuvre for ECM has made hum one of the most highly honor and respected muscuans of his generation. This recently released Köln Concert (ECM 1054/155) was recently jumped a record of the year by firme, last year his Bremen/Lausanne Solo Concerts (ECM 1053/17) was given this same honor, as well as being chosen a record of the year in Sterro Review the New York Times. Downbeat and Jazz Fortim.



THE PILGRIM AND THE STARS Enrico Rava ECM 1063

The Playm and the Stars is trumpeter Ennoc Revis that EOM recording Rava, an imaginative, lyncal player who has had sold experience in both traditional and more free form gaz; mediums (the played with such artists as Gato Barbern, the Played Pudd Cuartet, and Jazz Composets Orchestia, is presented may a sense of eight original compositions

Playing important roles on this recording are three EOM mainstays, guilanst John Abercrombie (Timeless, Gateway), bassist Palle Danielson, and drummer Jon Christensen



YELLOW FIELDS Eberhard Weber ECM 1066

Eberhard Weber, the remarkable German basset whose Colours of Chiew was not of the was not of the most of the most

When the Colours of Chlos was released tast year Streen Please we ported. The overall sound is one of sweeping beauty exquisitely performed, and captured with the impressive technical experisor with the impressive technical experisor. Weber has smarked at ECM releases to date: Weber has since performed on two other ECM recordings—Ring, along with the Gary Burton Cruntet, and Ratiph Towner's Solstice.



ODYSSEY Terje Rypdal ECM 1067/68

Several years ago, when Norwegian guilanst Tene Pypdal first came to the attention of European audiences. England's Metody Maker wrote. "Why doesn't Mes Davis dump the band he soll now and hire the whole Norwegian band with which Rypdal works? Tene Rypdal is, without a doubt just the man for him."

Since their. Rypdafs reputation has grown on both the continent and in the United States as one of the most original and magnitude guitaries to emerge in the 70s. With Odyssey his most important work to date, his emergence belidre a wide audience seems assured.

Rypdal first achieved recognition in Europe while performing with Jan Sarbarek's group duning 1970 and 1971 fivo of his ECM recordings have been eleased in this country. What Comes Mar (1931) and Whenever I Seem to be far Away (1945)

| | SIDE 1 | SIDE 2 | |
|------|---|---|------|
| 4:58 | TOUCH (Eberhard Weber) from ECM 1066 YELLOW FIELDS Eberhard Weber | OVER BIRKEROT (Terje Rypdal) from ECM 1067/68 ODYSSEY Terje Rypdart† | 4:42 |
| 5:26 | *FUGHATA FOR HARPSICHORD (Keith Järrett) from ECM 1033/34 IN THE LIGHT Keith Jarrett† | PARKS (Ennoc Rava) from ECM 1063 THE PILGRIM AND THE STARS Enrico Rava†† | 1:45 |
| 3:27 | DARKNESS FALLS (Terje Rypdal) from ECM 1067/68 ODYSSEY Terje Rypdal†† | THE COLOURS OF CHLOE (Eberhard Weber) from ECM 1042 THE COLOURS OF CHLOE Eberhard Weber† | 7:45 |
| 6:45 | BLANCASNOW (Enrico Rava) from ECM 1063 THE PILGRIM AND THE STARS Enrico Ravaf† | *SHORT PIECE FOR GUITAR AND STRINGS (Keith Jarrett) from ECM 1033/34 IN THE LIGHT Guitar: Ralph Towner String Section of the Sudfunk Symphony Orchestra, Stutigert | 3:52 |



Produced by Manfred Eicher

*Produced by Manfred Eicher and Keith Jarrett
an ECM PRODUCTION

Album coordinator. Robert Hurwitz





MARLENE VER PLANCK

Accompanied By
JOE WILDER, trumpet
HERBIE MANN, flute
HANK JONES, piano
WENDELL MARSHALL, bass
KENNY CLARKE, drums

Singing

I THINK OF YOU WITH EVERY BREATH I TAKE

ACCENT ON YOUTH

SNUGGLED ON YOUR SHOULDER

SOME OTHER TIME

IF I LOVE AGAIN

WE COULD MAKE SUCH BEAUTIFUL MUSIC TOGETHER

(Manners-Sour • 3'05')
DEEP IN A DREAM

(Van Heasen-Delange • 5°54°)
TWO CIGARETTES IN THE DARK

(Webster-Follack • 5'08')
WITHOUT A WORD OF WARNING

(Gerdon-Revel • 3'24')
YOU LEAVE ME BREATHLESS

ORIGINALLY RELEASEO ON SAVOY MG-12058 RECORDING SUPERVISION: OZZIE CAOENA RECORDING ENGINEER: RUDY VAN GELDER

TAPE REMASTERING: JACK TOWERS COVER PHOTOGRAPH: RICHARD STOLARZ COVER ART DIRECTION: REG STAGMARER

TEXT: BOB JONES
ALBUM PRODUCTION: GEORGE H. BUCK, JR.
PRODUCTION COORDINATOR: WENDELL ECHOLS





This album will gladden the hearts of Marlene VerPlanck fans, and sadden the hearts of purveyors of out-of-printalbums-which-sell-for-exorbitant-prices.

This long unavailable collection of American popular songs (originally issued as SAVOY MG 12058) was recorded when Marlene was just beginning her career, in 1956. It makes the point, I think, that our greates recording artists have been steadfast throughout their careers about quality material, and also about surrounding themselves with only the best players.

For her first solo recording date, Marlene and Savoy Artists and Repertoire chief Ozzie Cadena chose ten songs from just a 12-year period (1932-1944) during the golden age of the American popular song. They also chose the best musicians they could find.

On piano throughout is Hank Jones, who at that time had completed five years with Elia Fitzgerald. It was Hank who contributed the arrangements. Herbie Mann is heard on flute; the ever-eloquent Joe Wilder on trumpet; Wendell Marshall, from Duke Ellington's band, appears on bass; and Kenny Clarke on drums.

My own favorite in the collection is a classic Leo Robin-Ralph Rainger song which lent the original album is title. "With Every Breath I Take" was written for a 1935 Bing Grosby film, Here Is My Heart. According to byrical Leo Robin, the song's publisher never had much faith in the work, feeling that the word "breath" carried a bad it can still bring a fact are to the eye as in fourthest beat soul. Incidentally, in the same year that Marlanes so which chose the song, Frank Sinatra made a classic recording of "With Every Breath I Take" with the Hollywood String Quartet.

Perceptive listeners to this album when it was first issued spotted a major talent in development.

It is gratifying to note, some seasons later, that, where great musical taste is concerned, for Marlene, nothing has changed.

How nice for us all!



The relationship between Markers VerPlanck and Andlogshile has been one of the joys of being in the business. We consider Markers to be use of the finest vocalists on the scare body and printe from the critics, he prepare and her face being stated and the scare body and printe from the critics, he prepare and her face being stated and the scare body and printed the scare body and the scare of the scare and the scare body and the scare of the scare and the scare body and the scare of the scare and the scare body and the scare of the scare and the scare body and the scare and the scare and the scare body and the scare and the scare and the scare and the scare body and the scare and the sca

- George H. Buck, Jr.





LADO A

YO ESTOY AQUI 5.26 - (PEDRO ARROYO) EN AMORES TODO PASA 6:50 - (PETER VELAZQUEZ)

NO TE VAYAS TODAVIA 5:00 - (PEDRO ARROYO)

LADO B

CON POCAS PALABRAS BASTA 6:38 - (MIGUEL AMADEO) LQUIEN VENDRA? Trans 3:38 - (VICTOR COLON)

LA PRINCESA

3:43 - (DERECHOS RESERVADOS) DOLPHY STREET INST 7:38 - (DERECHOS RESERVADOS)

| PERSONAL | | | | | | | | | | | | | | | | | | | | |
|-----------------------------|-----|--|--|---|---|---|---|----|----|----|---|---|---|---|--|---|-------|-----|-----|--|
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Gracias también a Carlos Rodríguez y Papo Sanchez de Tele Sound por su paciencia, y a todos los DJ's de nuestras emisoras de radio que siempre nos dan la mano al elaborar un LP año tras año. A todos ustedes

B-131

| Gracias











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OLYMPIA 68

STEREO GRAVURE

GRAVURE UNIVERSELLE IIN REFRAIN

(E Macias J Demarny)

DUAND ON A UN FRÈRE (Folklore arrang) F. Pourcel J. Demarny, E. Macias)

JE T'AIMERAI POUR DEUX (E. Macios, J. Claudric, E. Macias, J. Domarny)

AUX TALONS DE SES SOULIERS

(E. Macras J Demarny) LES GENS OU NORD

(E. Macras, J Claudne J Demerny, E. Macias)

* IA VIF DANS LA VIE IF. Macias, J. Cloudric, P. Cour, J. Demarny)

Accompagné par l'ensemble de MARTIAL AYELA

avec le Grand Orchestre de l'Olympia sous la direction de Jean Claudric ENREGISTREMENT

ORIGINAL RÉALISÉ EN DIRECT

LE SOIR

DF IA PREMIÈRE

LE JEUDI 7 MARS 1968

THEFA

* DÈS QUE JE ME RÉVEILLE (E. Macias J. Demarny)

* PRÉLUCE (Solo de guitare) (M. Avela -I. Cleurine)

* IF FEU DES GITANS (E. Mecias J Peroné)

LES MILLIONNAIRES DIL OLMANCHE (E. Macias, M. Avela J. Demerov F. Mecias)

* YERUSHALA'IM SHEL ZAHAV (N. Shemer) POUR TOUT I'OR DU MONDE

(F. Marias I. Demarou P. R. Blone) PAR ACCORD SPECIAL AVEC LA SOCIETE PHONOGRAPHIQUE

PHILIPS

Choz PATHE-MARCONI 45 Tours

PUISQUE L'AMOUR COM-MANDE - QUAND ON A UN FRERE - LE PORT EST TRISTE . TOI LE POETE EG 1066 LES MILLIONNAIRES OU OIMANCHE - UN REFRAIN -LES GENS DU NORD : JE LE VOIS SUR TON VISAGE. EG 1032

J'AI PEUR - JAMAIS OEUX SANS TROIS - POUR TOUT L'OR OU MONDE - TOUT SEUL.

EG 1003

MUSICASSETTE LES MILLIONNAIRES OU OIMANCHE - UN REFRAIN -LES GENS OU NORO - OU EST OONC LA VERITE ? TOUT SEUL - J'AI PEUR POUR TOUT L'OR OU MONOE - JAMAIS DEUX SANS TROIS - LA LAVAN-OE - JE LE VOIS SUR YON VISAGE - JE T'AIMERAI POUR DEUX - MON CŒUR

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OÉS QUE JE ME RÉVEILLE - LA VIE OANS LA VIE - AUX TALONS DE SES SOULIERS - LE FEU OES GITANS. N- 437,422

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erock at Campbell

Side B

Id You Rock On
CDodd A Campbell/CDodd
James (J.S Music & James)

Bon't Worry Bout Me

A Campbell/C Dodd (J.S Music & Jamrec) 9.

A Campball/C Dodd (J.S Music & Jamrec) 10. I Need Your Loving A Campball/C Dodd (J.S Music & Jamese)

Good Vibes
A Campbell/C Dodd
(J.S Music & Jamrec)

Take Time
A Campbell/C Dodd

Side A

I Found You A.Campbell/C.Dodd (AS Music & Jamrec)

All Because of You

Let Me Be Youre
A.Campbell/C.Dodd

A.Campbell/C.Dodd (J.S Music a Jamrec)

There's No Place For You A.Campbell/C.Dodd (J.S Music & James)

> 5. Where is The Love A.Campbell/C.Dodd (J.S.Music & Jamrec)

Watch Your Step A Campbell/C Dodd

> All tracks produced by the "Cave production" teem

Musicians:

Jermaina "Jah-son" Forde

Drum Programming/Bass/Plano/Keyboard: Trevor 'Juggiling' T

> Rhythm Gulter Sleck Steel

Homa Urban Breaze

Backing Vocale: Victor Cross, Michaila Cross, Don Campbell, Babers Nepp

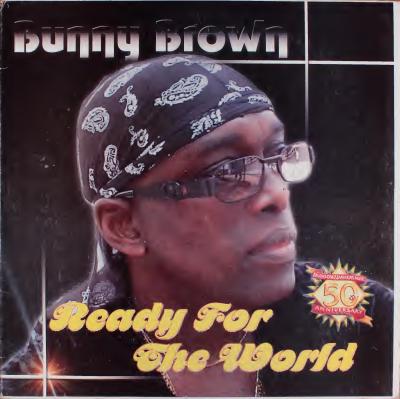
Recording Engineers & Mixing: Travor 'Juggling' T, Jermeine 'Jah-son' Forde, Fitzzoy Stake

As tracks published by JS Music and James

All Tracks recorded and mixed at Cave Recording Studio, London NW10







Bunny Brown READY FOR THE WORLD

Lovers of music will not find it difficult to recognize the name JOEL "BUNNY BROWN from his work as the lead singer of the Jamaican vocal group "CHDSEN FEW." Also, Through his many appearances as a session vocalist for some Pop. Rock and R&B top recording stars, including "HEATWAVE" and "CLIFF RICHARD". JOEL "BUNNY" BROWN unique talent continue to crest and soar to limitless heights.

BUNNY BROWN international singer with a seven range octave have returned to Jamaica to once again capture the feel of Jamaica's Reggae music. What place would be ideal to capture this feeling? The University of Jamaican music "STUDIO ONE RECORDS" and the direction of magical and musical producer Clement "Coxsone" Dodd.

This new package titled "READY FOR THE WORLD" features the refreshing mature, yet youthful sounds of BUNNY BROWN performing his own compositions along with a few well covered versions. You will enjoy the special harmonies that are also done by BUNNY displaying his harmony skills.

This is an exciting package and must find it place in the musical collections of all lovers of music, no matter what is their age - Young and old.

INU CONNEN (The Greatest) Sehastian)

SIDE 1

- 1. Smiling Faces
- 2. Trouble Trouble
- 3. You Can Do It
- 4. Into The Night
- 5. Storyhook Children
- 6. Oh! What A Shame
- 7. Woman

- 8. Cheaters
- 9. Good Times or Bad
- 10. Weh Yuh Deh Suh Long
- 12. Can We Talk?

PRODUCED BY: C.S. DODD

ALL SONG EXCEPT TRACKS #4, 5, 11, & 16 PUBLISHED BY: JAMREC MUSIC

VOCALS BENNY BROWN TRACKS # 2, 19, 12, 15 & 17 BACKGROUND VOCALE PAM HALLE BINNY) BROWN TRACKS #4 & 16 OUET BUNNY BROWN & PAM HALL TRACKS #5 & 8 DUET BUNNY BROWN & LICIANO TRACK #12 BUNNY BROWN & VIN MORGAN ALL OFFIER TRACKS

MIXING ENGINEERS: TRACK #10 STEPHEN STEWART TRACKS #2, 3, 5, 6 to Sylvan Morris TRACKS #1, 4, 6, 7, 8, 9, 11, 12, 13, 14, 15, 6, 17 COLLIN (BULBY) YORK

MUSIC TRACKS: COMPOSED BY C. S. DODD MUSCIC: BY VIN MORGAN & STUDIO ONE ALLSTARS

PACKAGE DESIGN BY: KONCEPT DESIGNS

Distributed by: Consend's Music City, 3136 Fulton Street. Breeklyn N.Y. 11208 Tel: (718)277-4166. Fex: (718)348-1074 e-mait edertambern

Jameice Recerding & Publishing Bludie Ltd 13 Breniford Rd, Kgn. 5 Tel: (876) 980-1298, Fex: (876) 929-9127 e-mail: servico ta Loraria

SIDE 2

- 11. Break Your Promise
- 13. You
- 14. Caribbean Girl







STUDIO ONE Musical Treasures available on Cd's & Lp's





















Original (opy

Side One

L CHAIT IN SOME I CAPLETON (##

2. TUMBULIS DOWN / TREPETIOR SRIVER

6. ROUTE PRAISES / REPRESE

3. SHOUL PRAISES VARRIEM D. THOMP? S. CHANT WE SOMS EXTERNED DUD VANIER VEAVUETON

C. Dollyy

S. NO CARDON COPY / CAPACION

C. Dollyy

Side Two

LIMBON / DAN CORE L V

SAY YOU A WALL A ARRICAN & PJ

3. NEWS RESOLUTE A STUTING YEARS S S

S. MEWS HEADTHIS / SHUTASY MAN > W

3. NO BARBER BWOY CHAIR / CRANTY ROOTS

3. Symb 3. Dyna 315 Bdy / Determine 3. Dynasi

All tracks voiced and mixed of Mixing Lab, Awayston, Jamaica, by: COLLIN YORK Arranged by: SILIARI BROWN — Produced by: SILIARI BROWN Musicians: SLY DUNBAR, ROBBIE SHAKESPARE, LLOYDE WILLIS, TONY CREW Compiled by: THE FAMOUS ONE

Published by: STAR OF AFRICA MUSIC (BMI) and STRONG SURVIVOR MUSIC (CAPLETON) (BMI)
African Star Crew: VAL, GARY, HARRY JOE, EUGINE, MIXI-MIXI, DEBBIE and FATHER STAR

Noff respect to Barry Green Tree from Miami Florida. Mastered at VP Records by PAUL SHIELDS & CHRIS SCOTT

Inspirate recognists con connecting









Bless I On Jah **Aaron Silk**

|) | Intro (Ballad Mix) | 01:05 | 8) I am who I am | 04:06 |
|---|--------------------|-------|---------------------------|-------|
|) | Babylon falling | 04:03 | 9) See it again | 04:05 |
|) | Hear I call | 03:38 | 10) Kibba | 04:04 |
|) | Bless I Oh Jah | 04:30 | 11) Zion high | 04:56 |
|) | Father told me | 03:44 | 12) Ain't seen loving yet | 03:51 |
|) | Coming home | 04:32 | 13) Old love | 03:59 |
|) | Survival thing | 04:15 | 14) Place in your heart | 02:16 |

A note from the Executive Producer

"First of all would like to that, and praise the most high God for bleamy, we will wishen and strength to see this project through. I would also like to thank the very systead people in my levels believed in me and were very suppriving of me and also had so put wheth my salls, talk, talk, talk over the last to mentils. I say bless you and I when you all. I say not be people, there is no mentils that see high there's no valley that's too lone, believe in yourself. No one can stand in your woy. Teens on your yourney follow your puth, set your gold and execute them with no fear. You must have laids in the Admighted and He will see you through.

This is our first album produced on the Culture Shock label. We are looking to keep reggae music with a positive message alive and spread it to the four corners of the carth; so sit back, relax and enjoy. Light up a Bob and chill."

Thank you.

Keith Simmons

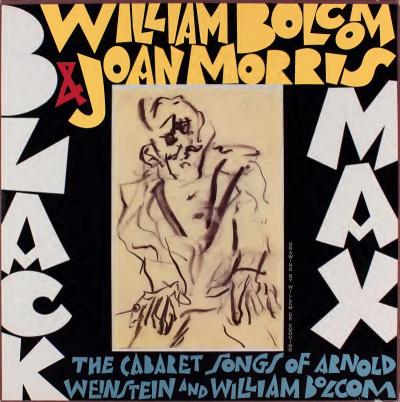
Executive Producer: Keith Simmons
All songs co-produced by: Mikey Chung and
Floyd Smith for Culture Shock Co. Ltd.
Production Coordinator: Adrian Barnes
All vocals recorded at: 321 Strong recording Studio

Distributed by: VP Records Tel: (718) 291-7058 Main Branch: 89-05 138th Street, Jamaica, NY 11435 Distributed by Culture Shock Co. Ltd., in Jamaica

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Album Design/Art Direction: Madhukar Dhas Photo by: Chemist photo Kingston, JAMAICA



THE CABARET JONGS OF ARNOLD WEINTEIN AND WILLIAM BECOM

Recorded Live February 14 and 15, 1985, at Kerrytown Concert House, Ann Arbor, Michigan









Produced by Leroy Parkins * Recording Engineer: Don Puluse
Assistant Engineer: David Lau, The Brookwood Studio, Inc., Ann Arbor * Editing Engineer: Thomas MacCluskey * Disc Mastering: Jack Adelman

When and Elsine de Kooning for offering his drawing that appears on the cover. The University of Hickigan School of Husic for providing partial funding for this recording. Desent Relyes, Director, Kerrytown Context House, Roger Arnett, University of Hickigan School of Husic Recording Services, Baldenis SD-80 donated by Kingi Kephoral House, Andro, Season Tuner: Daviel Frink. A part of the arritar Symples will be comed the William Books and Jose Priori Historical Theoretics of This University of Historica.

Art Director: J.J. Stelmach - Liner Photos: David Capps, John Shultz Timings: Side A - 200, 217, 240; 218, 222, 3:09 • Side 8 - 202, 3:00, 0:35, 1:05, 2:17, 2:05 TMK(S) @ Registered • Hurca(s) Registereda(s) RCA Componence • @ IMS, RCA Records, New York, N.Y. • Proceed in U.S.A.











Oh Close the Curtain



Jo Jones Vic Dickenson Gerry Mulligan Lester Young Jim Atlas Doc Cheatham Earle Warren Count Basie Emmett Berry Abdul Ahmed-Malik Coleman Hawkins Roy Eldridge Jimmy Rushing Nat Pierce Jimmy Giuffre Billie Holiday Joe Wilder Osie Johnson Milt Hinton Danny Barker Henry "Red" Allen Pee Wee Russell Benny Morton Dickie Wells Ben Webster Rex Stewart Mal Waldron Eddie Jones Joe Newman Jim Hall Thelonious Monk

THE HISTORIC TELECAST ISSUED COMPLETE FOR THE FIRST TIME!

THE RESOUND OF JAZZ

The CBS television program, "The Sound of Jazz." contained on this disc in its entirety, may well be the heet lear show ever to appear on the tube. It was produced in the days before video tape, when relevision had to be live. There could be no when relevision had to be live. There could be no when relevision had to be live. There could be no when relevision had to be live. There could be no when relevision had to be live. There could be no when relevision had been relevant to the relevant had the relevant had

One of the program in TV crize John Crasby's Teaven Lawly Arts' series, the blow is a time capasis containing of the state of jest an late capasis containing of the state of jest an late capasis containing of the state of jest an late capasis contained to the capasis of the c

On Scottler 5, 1937, there days before the referency power will hear on this record. In the referency power was a second power of the result o

The hallmark of the television program was informedity. Crossy's land bett introductions reached the season of the

From the opening "Fast and Ampry Blows" the mentionals occupient bits Court Based from half left you know they are not to have for. There's a playano, All of the performer are playano and the performer are playano, and of the performer are playano, and of the different partial of the different payano, and the performer are playano, and of the different payano and the different payano and the different payanon and the different pay

it's also remarkable how fresh, undated, the music sounds after more than 27 years. The youthful

West Coast "cool" contingen, Mulligan, Giuffre, Nall and Atles, all equit themselves extremely well. The pairing of commissions of the career, por years, Russell had been dismissed as an eccentric dixieland musician when, in fact, he was one of

Side One (28:03)

COUNT BASIE ALL STARS: Roy Eldridge, Joe Newman, Joe Wilder, Doc Cheatham, Emmett Berry, trumpets; Vic Dickenson, Dickie Wells, Benny Morton, trombones; Earle Warren, Ben Webster, Coleman Hawkins, Cerry Mulliagn, saxes; Count Basie, piamo; Freddie Green, guitar; Eddie Jones, bass; Jo Jones, drums.

1. Fast and Nappy Blues (order of solos: Hawkins, Wells, Mulligan, Newman, Basic)

RED ALLEN ALL STARS: Henry "Red" Allen, truspet and yours! Day ("Fast")

RED ALLEN ALL STARS; Henry "Red" Allen, trumpet and vocal; Rev Stewart; cornet; Vic Dickenson, trombone Rev He Russell clarinet; Coleman Makkins, test San, Mad Berce, paino; Danny Barker, guitar; Milt Ninton, bass; Jo Jones, drums. 2. Nild Man Blues

Rosetta (Henry "Red" Allen, vocal)
 THELONIOUS MONK, piano: Ahmed Abdul Malik, bassiosic Johnson, drums.

4. Blue Nonk
COUNT BASIE ALL STARS: Same personnel as 1, Jimmy Rushing, woral, added.

5. 1 Left My Baby (order of solos: Rushing with Webster, Basie, Wells, Eldridge (fluglehorm), Nawkins, Rushing

SIDE TWO (28:50)
COUNT BASIE ALL STARS: Same personnel as side 1,

COUNT BASIE ALL STARS: Same personnel as side 1 track 1.

Nider, Muligan, Duckenoe, Eldridge, Berry, Natkin, Wilder, Muligan, Duckenoe, Eldridge, Berry, Nawkins, Wells, Newsan, Basiel Billie Moliday, wood, Roy Eldridge, Doc Cheatham, Ballie Noliday, wood! Roy Eldridge, Doc Cheatham, Ballie Noliday, wood! Roy Eldridge, Doc Cheatham, Makhins, Ben Webster, Etrobour, Colesan Makhins, Ben Webster, William, Saxes! Mal Maldron, planou Danny Marker, gultar Mil Nincon, base Jose Johnson,

 Fine and Mellow (order of solos: Moliday, Mebster, Young, Moliday, Dickenson, Mullipan, Noliday with Cheathan, Nawins, Eldridge, Moliday
 JIMMY GIUFFRE THEEE: Giuffre, clarinet; Jin Hall, guitar; Jim Atlas, bass.

 The Train and the River
 PEE MEE RUSSELL-JIMMY GIUFFRE QUINTET: Russell, Giuffre, clarinots; Danny Barker, guitar; Milt Binton, bass; Jo Jones, druns.

4. 01000

jozz. Ms had appeared before with Giuffre at a Music Inn concert in August, 1956. Following this telecast, he would appear and record with Thelonious Monk, Marshall Brown, and other

The suprame moment of the program is Billie Soliday's Classic perforance of her own composition, "Fine and Mellow." Anyone who saw between Billie and Frez, during his sextendinary between Billie and Frez, during his sextendinary solo. The max section in the masse All Star band also deserves special sentium. Not only do also deserves operain sentium. Not only do also deserves operain sentium. Not only anyonicent solos, but their section work on Nat magnificent solos, but their section work on Nat magnificent solos, but their section work on Nat

The telecast contains a multitude of magical moments. But instead of analyzing it, let's take our cue from John Crosby and just sit back and

OTNER PUMPKINS YOU WILL ENJOY

Pumpkin 101 - TRUMPET SUMMIT with ROY ELDRIDGE & BUCK CLAYTON

All star sessions with Earl Hines, Bud Freensn, Earle Warren, Vic Dickenson, Budd Johnson and others, all previously unissued. Pumpkin 105 - COLEHAN NAWKINS with the EARL NINES

TRIO

The tenor max master in live performances including Crary Rhythm, Rifftide, Just One More Chance and others. All previously unissued. "They are aroung the most impressive hawkins sides of the period."--John McDonough, downbeat.

or the period."--John McDonough, downbeat.

PUMPKIN 107: ROY ELDRIDGE - RITCHIE KAMUCA
QUINTET

Powerful live performances from 1965 and 1966, in stereo, with Dick Katz, Towny Potter, Eddie Locke, "This is a key addition to the Eldridge canon."--Nat Nentoff.

PUMPKIN 108: 2007 SIMS: SUITABLY ZOOT

Previously unreleased sizzling performances in superb Stereo Sound. Zoot is featured with Al Cohn, Richie Kamuca and Bob Brookmeyer on four extended performances.

KIN 1931 MIDNIGHT AT V-DISC

The complete, historic all star session of December 7, 1944, with Don Byas, Frummy Young, Not Lips Page, Jack Teagarden, Louis Arnatron and others. "These are classic tracks. Includes previously unisseed alternate takes. "It would be hard to top this an all-star ssssion...a collector's tem par excellence."—Codemnee

Write for our complete catalog of outstanding

** 1984 PUMPKIN PRODUCTIONS, INC. P.O. Box 7963 Miami, Florida 33255

CHARLES LLOYD QUARTET



Montreux 8

Musician

we were to go torth and make an avalar of the keyboard. It all I said "That's no blues " He said.

Palle is a Viking. He has incredible. strength, brilliance, clarity, elanfullness of tone, and wonderful savage swing. As with Michel. with a like spirit. His commitment

Son Ship came desirous of making music when he was sixteen. I told him to finish school when he had finished. I sent someone to find him. We've been associated with one another close then. In his life, he is a devout believer and he exemplifies it in his work, his

creation. Words don't begin to speak about the heart beat. His incredible. His range of color is depth

While one may think one is to stay

Charles Lloyd



96.0220-1 WE 351

Side One The Call (Imke)

Very Early

Michel

1. Sunrise 2. Sunset

Palle Danieleenn

garden. It is wonderful bliss. It is the blessing of time well spent. in meditation. I had thought that I the garden, but then Michel came into my life it was clear that music together. For me. Michel is My meeting with Michel was

John Coltrane. The crazy love of a little boy for a Lady Billy Holiday a silent film soundlessly giving Newborn, George Coleman Already in technicolor, now is the Hamilton and Cannonball Adderly quartet Antibes and the Fillmore. Warsaw and "Sombrero Sam" The the Mm breaks. Mother dies Stop Retirement Although it's still

A meeting came, breaking the

years of solitude Michel Already Oprothy Still in the shade stands Palle All of a sudden it is urgent The music must speak Happiness with this quartet and the music Beautiful, warm, powerful, lyric, serene, herce. Heart beatings. Song of a group made strong by contrasts and harmonies. Music

served with a meal at home in Big Sur At first they blow your mouth out, later you ask for more You don't like red pappers?

unpredictable and always new as the brook running down the Now that's enough! Listen, it's a

Pierre Grandiean

Festival Montreux Switzerland

Goldeen, James Crowder Ty and Telex 37795 CVBS CARV



Wind in the Trees Side Two

Forest Flower

Charles Lloyd Michel Petrucciani

Son Ship Theus

makes one realize how much in vain it is. The music inside him, the music coming through him. speaking to you as you listen, eternal love, makes the words must be a poet and it is no longer So Charles tells about Memphis

discovering Charlie Parker and

Dost card. The take side, the buzz of the bees in the grass.

distant murmurs Charles Lloyd speaks: long silences





FACE 1

IT IS NOT TOMORROW THE DAY BEFORE (F. Stacker)

CON ALMA (Gillespie) DEMAIN IL FERA JOUR (Creatins)

MAMBO N° 8 (Perez Predo)

N.B. Ce morceau a nécesaité pas moins de deux trombonistes
additionnals : Damien Verherva, Philippa Deschampa.

FACE 2

BATUCADA (Ivan Jullien)

MANTECA (Gillespie)
WATERMELON MAN (Herbis Hencock) AVALANCHES (F. Stecker)

Enregistrement et mixage : STUDIO SOFRESON (PARIS) per Lionel Rieler Gravure : DS AUDIO Photo recto : STUDIO BONUTTO (COLOMBES) Photos verso : Marc Gaubert, Olivier Huguet

Jean-Luc DEGIOANNI, trompette Peacel CAMORS, trompette Jean-Claude ONESTA, trombons Philippe CHAGNE, eax etto Peacel GAUBERT, eax tetor Lionel DUBLANCHET, sax beryton Jean-Marie GONTHIER-MAJIRIN, tube Gillas BAGRÉAUX, parcussions Franck STECKAR, percussions Franck STECKAR, percussions













Perhaps seem mate than "hor knoture" (EEXTRA EC 124), which this salim is a very windome sequelt, the nine tracks herein show what a timenodius depth and range of musical expression in possible from just two musi-control of musical expression in possible from just two musi-control of the property of t

The music on this album is an exultant emalgam of all the diverse influences which shape the stipl of rulique to the diverse influences which shape the stipl of the Pass vs. in Daniel Christiane, upour on these Counting, and to Pass vs. in Daniel Christiane, upour on the Counting and Congress of the County of

This Coryell original, whose trite relates to the alternating intervals in the scale used on the theme stotement, is a catchy blues with a IZ-ber middle section frepeated the first time round but played only once the second timel. Then, at the end, six bars of the middle section are used as a kind of coda. "Show Shadows" is an exocative title for a very de-

scripture, mellow and meditative piece which features Cotherine on the worm and deeply resonant fretless gulata, with accompaniment from Corquell on the regular accusing quata file noverall effect is most beguling. Philip Cotherine's "Tenrovested Express" — a funcion non-sense other is most indeputing to constructed. The thermal series of the artist produced in the produced across 22 beats, made up of two bars of 17 or composition, the sequence sounds trailing logical and is full of interest, even down to the quote from "Flight Of The Bumble Bee", Frather final track on side one the due

| Side 1: | |
|--|----------|
| Dne Plus Two Blues_ Larry Cargell Meyflower Music Corp., ASCAP | 5:17 |
| Snowehadows | 3:29 |
| Larry CoryeR Mayflower Music Corp., ASCAP | |
| Transvested Express Philip Catherine / Mauliower Music Corp., ASCAP | 5:20 |
| Deus Xango | 5:27 |
| (Guest Artist Joachim Kühn, pieno) Astor Plazzolla / Erre T.V. – Curci – Paganmusic – Milan | |
| Side 2: | |
| My Serenade Bjango Reinheidt/Francis, Bay and Hunter EmbH | 4:54 |
| No More Booze | 3:43 |
| Lerry Coryell / Mayllower Music Corp., ASCAP | 0.00 |
| Philip Catherine Mayllower Music Corp., ASCAP | 2:39 |
| A Quiet Bay In Spring | 4:02 |
| | 4:48 |
| The Train And The River Jimmy Sloffre Walden ASCAP / MUZ GEMA | 4.40 |
| e e | |
| Musicians: | |
| LARRY CORYELL acoustic guitars, | 6-string |

LARRY CORYELL
acoustic guitars, 6-string
and 12-string
PHILIP CATHERINE acoustic guitars, 6-string,
12-string and fretless electric guitar

JDACHIM KOHN piano on "Deus Xango"

Produced By SIEDFRIED E. LOCH
Recorded in Hamburg in February 78 et Rüssi Studio.
Enginessed by Thomas Kuckack

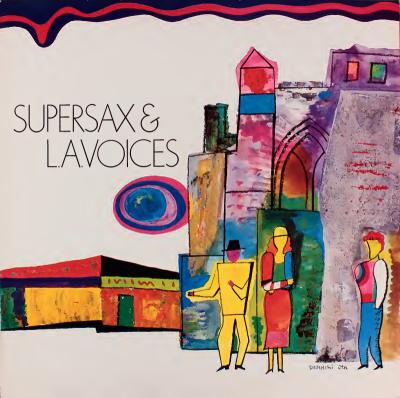
Photogrophy: Jocques Hartz Liner Notes: Mike Henness eg is augmented by brilliant Berman painest deachin Kühn. Feuer Xanger is a composition by the remarkable Argenthian missions Astor Pazzolia. The piece is pargenthian missions Astor Pazzolia The piece is pargenthian missions. Astor Pazzolia The piece is pargenthian missions and property of the piece is party. When provides an ensignal the zelost are based on a chord sequence is known annough, the zelost are based on a chord sequence is known annough, the zelost are based on a chord sequence is known annough, the zelost are based on a chord sequence is annough in the zelost are based on a chord sequence is annough, the zelost are based on a chord sequence is annough in the sound in the property of annough in the sound in the property of annough in the propert

"No More Boaze" has absolutely nothing to do with Thega De Saudade" but is a Congell tune with a modal feel based on a reiterated four-bar phrase; and the "Father Christmas" which follows was written by Cathenie with Charles Mingus in mind. Duce again Catherina uses the freties guitar to achieve a deep, Jugubrious sound against the sprightly arpeggios of Coryell. Julic Corgell – Saulted on the opening track of "Twin

bouse "by Leving" N. M., Julie" - is the exmopose of "A bound by leving and the mode place which brings out the romantic soul of both pularists; and as a final time is a spitied modeling of "the fails and the River", the turns which earned long version exception set which are supported to the product of the company of the which are supported by the product size place, were, incidentally, suggested by produce Sizel place, were, incidentally, suggested by produce Sizel class and both power seculiare whiches for the beautifully integrated guitar patriciarship of Copyril and Debrate locamotive tempo — and right at the end is a brief thoust treatment with brace, cashing chartes and a chugging, locamotive tempo — and right at the end is a brief thoust to another famous but treat not with the condi-

The idea of recording sequels to successful albums is no which can be fraught with alange, because it in the nature of music which relies beaving on spontaneity, that the recreation of a previously productive anvironment does not necessarily goarantee continuing inspiration. This, however, is one occasion when the section when the section when the section of the original. Mike Hennessey.

Editorial Director, Jezz Journal International.



SUPERSAX & L.A.VOICES





Side One

EMBRACEABLE YOU/Iro Gershwin-George Gershwin DANCING IN THE DARK/Howard Dietz-Arthur Schwartz THE SONG IS YOU/Oscar Hammerstein II-Jerome Kern STARDUST/Mitchell Parish-Hoagy Carmichael

Side Two IN THE STILL OF THE NIGHT/Cole Porter DON'T BLAME ME/Dorothy Fields-Jimmy McHugh STELLA BY STARLIGHT/Ned Washington-Victor Young

SAXES/Med Flory-Lead Alto, Lanny Morgan-2nd Alto Ray Reed-1st Tenor, Jay Migliori-2nd Tenor, Jack Nimitz-Boritone Conte Candoli-Trumpet, Monty Budwig-Bass,

Lou Levy-Piano, John Dentz-Drum

VOICES/Sue Raney-Lead, Melissa Mackay-Alto John Bahler-Tenor, Gene Merlino-Baritone, Med Flory-Bass

Arrongements and additional lyrics-Med Flory International Coordinator-Mauri Lothower

Engineer-Hugh Davies Recorded at Capitol Records, Inc. Studio A.

Hollywood, Ca. End of Dec. 1982 & Jan. & Feb. 1983 All Sax Solos are adoptations of Charlie Parker Solos except L.A. and Stardust.

Cover Illustration-Daihachi Ota Art Direction & Design-Yutoko Musha, Keiji Uyeda

IN 1963 CRS Inc. ID 1963 CRS INC. CRS S 400 are historicans of CRS Inc. Major in Hotorica Distriction CRS Decorets CRS Decorets A.

(L)0149)

FREDDIE MITCHELLY the Derby

- 3. FISH MARKET BOOGIE
- LONG LEAN DADDY

- 8. ROCKIN' AND JUMPIN'
- 9. THE DERBY

SIDE B (Total Time 24.41)

- SOME AND MISTREATED
- 4. ROLL 'EM BOOGIE

nestra Bette McLaunn, a balladeer had a long recording career. Besides cutting for Dorby Jubbles, Glory, Atco, Big Nickel and Captol Larry Newton's Central label also issues her Derby recordings in 1954. Aslanta vocales Sarriny Coston had been with the Berby recordings having agneed with them in June, 1950. Prior to joining Derby in June, 1952, Sarriny had been a member of The Regal Hist Paraders, a touring RAB

Jake 1952. Sammy has seen a memory or the negative random and Extile Jimmy show featuring Regal stars like Paul Gayton, Chubby Newsome and Extile Jimmy Scott. Sammy wasned with both Matchell and Eddie Wilcox for Derby before moving to Okeh where he cut with Leroy Kirkland's Orchestra Eurice Davis cut the double entendre "I'm A Wild West Woman" with Freddie's hand before werene for Coral in September 1951. She later wrot on to record for

Not only was Fredde in demand in the Derby studios dunne the first years of the filtres, but his band was also used to support the top touring acts of the day in July.

1951, he provided the support or hesters for The Decreases, then red hot with "Story Minuse Man", and he also held down a number of revidences, including a Chrusmax Minuse Man". store at the Celebrity Club in Providence By May, 1952. Freddie's band, alone with chose of Sonry Thompson, Jimmy Forress, Lynn Hope, Earl Bossic and Eddi stose of sorrey i nompton, primy norrest, tym nope, can bosse and some Chambles, was reported to be among the top sciling R&B bands not only to the black audience, but also white record buyers. Alan Freed's radio shows had began to turn where spengages onto R&B and Freedis, never slow to see a law record in the offine. out "Monados Booke" later repranated as "Book And Roll Booke" by Freed's

"Moondog Boogie" and "Cold Heart" were to be Freddie's last sides for Derby In label in 1953. However, recording contracts were becoming thin on the ground for RAB stars as rock and roll breas to take over the public's mannation. Frields tind his hand in 1955 cutting two sides for the aptly named Rock in Roll label. Three Sorker You're Out and Prechn' (both included here) As the height of the rock and roll craze Fredde poured Herwood Henry, Sam: "The Mas." Todar and Bir Al Sears in Alan Freed's IB piece band, appearing in the film "Back, Rock, Rock" and browing a power-ful version of "Moondog Boogie" (rechristened "Bock And Boll Boogie") Between the years 1936 and 1961 Freedie recorded for ABC Paramount, but he only cut eight sides during that period, including recreations of earlier glories such as "Easter Parade" and Hot for Freddie also made a number of recordings in 1959 for

Marhattan on January 25th, 1539. Ongwally, Herb's idea was to record a "sax bas-tle" between Fredde and King Curts in "trace of the art sterned." The recordings went largely unsseed unto Red Lightner, Records finally put them out during 1986 on i Kinz Curps album Some of the tracks did appear, however, on saxophone compiletions usually credited solely to King Curtie, and we now know that a release on the LIK Columbia libel in 1964 from the Abramson sestions and credited to organize line Bernett with Kine Cures, is in fact by Freddie Mitchell!

HIT FROM THE START!

FREDDIE (SLIDER) MITCHELL

767 10th Ave., N. Y. C.

recus Racker And Jumbin' for Fortune in May 1952 with Choker Campbell's On

As the rock and roll boom ended, so effectively did Freddie's musical career and he he came a tax cab driver, occasionally agging as "Tax" Methell

And what became of Derby Records' According to Victor Pearls in Whitin Women And Number 14, things began to go wrong when Eddle Wilcox was appointed muscal drector. "This marked the beginning of a change in direction for Derby which already withdrew from the R&B market to concentrate its efforts on the more lucrative pop field." From around early 1953 the label curred almost completely pop.

8. TILL TOM BOOGIE

f \$213,090 and assets of \$18,935," wrote Victor Pearlin in his article on the label in WWA ...14 To satisfy creditors, among them the IRS, some 10,000 45rpm and 78 ones see on other in sussecury and a fair inch about of Proceed Superly sees ap-peared on RCA. The budget labels, Halo and Allegro also secured some Derby masters and issued abure featuring Freder and Cooce Williams. Larry Newton went on to become president of ABC Paramount and spayed with the label from the brought about the end of the munical career of one of the early '50's most popular RAB instrumentalists. Freddie Mathell

> TONY BURNE Edsor, Blues And Rhythm, The Gospel Truth Marazine

First Pressings Volumes One and Two - Galen Gart
The Derby Label, Whisker Women And No. 14 - Victor Pearlin

Read more about Blues, R&B, vintage gospel and soul in Blues and Rhythm The Gospel Truth, 16 Bank Street, Cheadle, Chehire, S&B, 2AZ, England and Whiskey Women And. ... PO Box 1245. Have hill MA 01830, USA

DISCOGRAPHY

om Jopsen's "Jazz Records" and Leachitten Slaven "Blues Records" with ad-

- (a) New York City, once June 1949 b) New York City 1949
- Holmows (to meet) Wilser "Phore" Morres (trembone) Bill Gerbarn (bostone are) Jose In I New York City, 1950.
- off New York Cay, July 1950
- Probable line-up: Joe Ball (sumpet), Birter Crumbley (trambane): Arleem Kareem
 (iii Birtest 1 Prike 11 Williams): (bortone sas): Harry Yan Walls (sono): Butch: Barrett
- (e) New York City, circa early 1951 Same or smilar to (d) - still the following personnel has also been given William Sciow (ourspet). Arleem Kareem (domone sair). Al Williams (penol) McHouston "Mickey" Baker (piotri), Lee Alkins, bloss). Herman Bradley (dums)
- (f) New York City, 1951 New York City, 1931 Joe Ball (trumpet), Alton "Sim" Moore (transbore). Arleem Kareem (boritore six?. Art. Sims (pana), "Butch" Burrott (boss). Jerry Smith (drums), Sarah "Fat Wowsy'. Ocar.
- (g) New York City 1951
- New York City: 1997 Same as (f) except Honey Brown (wool) replaces Sarah Dean. (p-f). add Ensemble. (N) New York City, circo December 1951
- New Yark City, June 9, 1955 James "Talk" londan, Robert "Jonah" Jones (stumpets), Junny Cleveland (trambone), Enc. Dixon (seem sov) William Crump (bansare sos), Art Sans (pano), John "Peck" Morrison (bass) Aaron Powell (drums) (+1) add Ensemble (social)

MANUFACTURED SWEDEN

GLUES EOR DERRY WAX - New York, Derby, a new record label specialising in blues and rhythm material, made its debut last week. Larry Newton, former sales manager for Black and White, is general manager for the outfit. The talent inked to cut exclusively for Derby includes blues singers Frank Humphries, Teddy Humphries and Doc Pomus; pianist Jerry Blake (sic) and tenor sax orkster Freddie Mitchell." The above is how the lune 25, 1949 issue of Bribbord, the bible of the music

business, reported the birth of Derly Records, one of the many new independent rhythm and blues "diskernes" that sprang up during the late 1940's and early "30's Derlyb began is sile thaning offices and warehouse facilities with New York's Rambow label. Between 1949 and 1935 by label suped over 100 R&B disciplines "53 is went over almost exclusively to pop music) and was one of the first "indes" to issue 45 nm, view in late "49. Of shoes 100 milestes nearly a third of them were directly associated with Freddie Mitchell who staved with the label from its inception unt blues reade Mitchell was born in Orlando, Florida and began his musical career as a blues material Taresa. Fla. At the age of 11 he moved with his farmly to New York.

City and took up the tenor saxophone and the clarinet and by 1940 was man regularly with a sarety of combos in the counties anghistable and bars of the Big Ap-ple January 1941 saw Freddie gan his first big break when he joined Benny Carter's Orchestra, making his recording debut with Carter on a session for Bluebrid Online one month later, he joined the Fletcher Henderson Orchestra when Menderson reformed his band for a season at the Roseland Ballroom. Throughout 1941, Freddie for Columbia in April. The early months of 1942 saw Frieddie thowcasing with for Countria in April the carry months of 1944 saw recode intimisarily with Herderian during a residency is Chicago's Grand Terrisce Calle, however, in March, Henderson fired his entire band, giving Matchell the chance to reijon Benny Carter before ggying with Hot Lips Page's Band and appearing with Louis Amortonia Becween List 1942 and 1946 fredde became a regular with trimpeter Owe

Libel By 1949. Fredde had formed his own combo and poned the new Derby Tabel of Derby's first release was by Fredde Michael State St barsone and hard preaching tenor. Both sides were fine R&B instrumentals featuring. Marchell's zenor sax and the barsone sax of B& Graham. The rocking R&B instrumental was to become Frederic's stock in trade, alone with

The making K&B instrumental was to become freedoms stock in trade, storg with his benking rhythm and bleas arrangements of standards including jerny Bance, Till Tom Bodge, Indone Express. "Aufd Lang Syne Bodge" and "Jingle Bell Bodge" which disboard discribed as "A hand driving storp with potent rhystim rifling setung off sock gains lead." He even give the full thighter and bluss researing to Mendelssphin's Derby Records was still sharing office and warehouse space with Rainbow Records

ment and arost promotion, tyrnz in with diskeries." Freddie Mitchell was simed to niest Jad ariot prinistosis, tyre in wide dexens; "Freder Pricedes was signed to Astarbow Booking Astractions along with two Rundows arrange, and some of Pstodels's "Bredder's Callypot", "Booge Blues", "Doby's Booge" and "Armai Booge" in Vyspac Blueder warrange a February, 1980 copy called "Armai "A bestall eighter which could pack up pleny of highthis record com" and the April 27th edition even bound speck to graph "Freddes' Immarie". "Deby this Refeder Michelle full of bound speck to graph "Freddes' Immarie". "Deby dasher freddes Michelle full of the down speck to report Freddes' Immarie". "Deby dasher freder Michelle full of the design of the special special

1950, (with writer credits given to Heller and Newton as well as Mitchell) received a

Michel's dharacteristic percusive parno, mouring saxes should do bit: "
Among the Derby artist supported or fronted by the Mischell band were Sarah
"Fax Woman" Dean, Honey Brown, Beste McLauni, Joyce Davis, Eurice "Rock Lis-tle Daddy" Davis, Big Sheba (described by Billboard as "a lifteen year old blues the Dately Davis, Big areas parserson by beloaded as a fitteen year conserva-thrush" signed to Rusbow in 1950*), shouter Sammy Cotton and legendary songwinser, and blues thouser Doc Pornus (see Whiskey, Women And KM 700)

and pranst loe Black Big voiced shouter Sarah Dean, whose excellent jump blues Long Lean Opddy is inong verceo moster saran Lean, wanne excenent jump pubes zong tean judoy's in-cluded here. First came to national attention when disboard reproceed that the had been signed to play the Embasy Ballmorn in Camden, Naw Jersey, (then partly own-ed) myner Sawanah Churchill, with Wynonie Harris and The King Solomon Swingest in November, 1949. After recording with Mitchell she seems to have stayed

Crowns for ggs in Lawraide, NJ.

Vocalist Honey Brown, who hailed from Detroit, was signed to Derby in April. Brown's clobs with the label as "Combo swings hand on this novelty jump blues, with boys (orining in the stag line. Thrush belts here too" (Rockin' And Jumpin'), while Linesome and Missecoted was met with less enthusiasm. Thrush appeals on this light novelty blues, with combo knocking out a catchy riff series in back." Honey also

TERRITORIES OPEN FOR DISTRIBUTORS WITH PUSH The Cosh Box June 25, 1949 (Country Dan Kochokiere

Whiskey, Women, and ... company

What ever happened to



JOHNNY BOTHWELL



Name Farm, network of Bock, common felt Jances and send Jances.

The production of Bock, common felt Jances and send Jances.

To coll type much found and teppored state records to make a disposation of the South of the College of the South of the South

before the recommendation of the level was much model detected the set where the recommendation of the recomme

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In the spring of 46, Bothwell agreed with Genezal Antas Corp. (GAC) and observed by producing both of the spring of 10, Bothwell agreed with Genezal Antas Corp. (GAC) and observed by Bothwell and Corp. (GAC) and observed by Bothwell and Corp. (GAC) and observed by GAC (GAC) and observed by GAC) and observed by GAC (GAC) and observed by GAC

National label Chriy War of four sales cut are allessed. But lifter as using susmeration in Mergrant or an as New York again. Over bother in ever must here, either nemeration in the second of the properties of the second properties of the second

secured behalf of early of the bit securities of the bible of comments of the bible of the bible

1. I'LL REMEMBER APRIL (2) 5 Comp. Raye, DePaul, Johnston Pub. Leeds Music—ASCAP

and grant that is decided by the control of the con

2. JOHN'S OTHER WIFE (3.12) Comp. V Horton Pub Rytyoc Music—ASCAP 3. THE TROUBLE WITH ME IS YOU (3:10)

Comp. G. Handy, J. Sogal Pub : Michael H. Goldson, Inc.—ASCAP 4. LONELY SERENADE (255)

Comp George Melachino Pub Arcadia Music—ASCAP 5. LAURA (3.03)

Comp. Baskin, Mercer Pub. Bobbins Music—ASCAP

SIDE B

1. I COVER THE WATERFRONT (2.51)

Comp. J. Green, E. Heyman Pub. Harms, Inc - ASCAP 2. ILL WIND (3:06) Comp: H. Arlen, T Koehler Pub Mills Music—ASCAP

3. DEAR MAX (251) Comp: Johnny Bothwell Pub., TEBO Music, Ltd —ASCAP

4. CHELSEA BRIDGE (3.06) Comp. Billy Strayhorn Pub. Tempo Music—ASCAP

Comp. V. Young, S.M. Lewis Pub. Millor Music.—ASCAP

5. STREET OF DREAMS (2 44)

CONFIGURE OF THE STATE OF THE S THE WAY EXPENDED WAY DO COME TO A THE STATE OF THE STATE

PRODUCED BY BOB THIELE Engineer Doug Hawkins Mastering, Ken Rebertson & Frenk Abbey Cover Photo: Metronome Megazine Album Dealgn: George Fried

The original source meterial from which this album was remostered stems from an are when quality shelds for 78 rpm; pressings was difficult, if not impossible to obtain for independent latels. Thus, some surface notes in manual and immorphisms and immorphisms and immorphisms and immorphisms and immorphisms.

This elbum was previously released on Bob Threle Music BBM1-0641

WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws. EUROPA

Byrd Thomas Baker



Now's The Time Florence

René Thomas Quintet

Satin Doll

Cheem Cheem Cherie

Charlie Byrd Trio

Robin's Nest Mickey Baker Quartet

Live Recording



Side One

René Thomas Quintet

Now's The Time

(Parker) 1962 • Florence (Thomas) 1962 8'38'' 9'15''

Bobby Jaspar (tenor sax), René Urtreger (piano), René Thomas (guitar), Jean Marie Ingard (bass), Jean Louis Viola (drums).

Side Two

Charlie Byrd Trio

Satin Doll (Ellington) 1961
 Cheem Cheem Cherie

4'10'' 8'00''

(Livingston) 1961

Charlie Byrd (guitar), Gene Byrd (bass). Bill Reichenbach (drums)

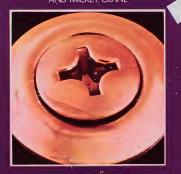
Mickey Baker Quartet

Robin's Nest (Thompson) 1960 5'30''
Mickey Backer (guitar), Jean Claude Pellettier (organ), Pierre Sim (bass), Jacques David (drums)

FLPPHLLPS

PHILIPS'HEAD

WITH MILT HINTON, MOUSEY ALEXANDER AND MICKEY CRANE



CHOICE

391 SIDEONE

I SPANISH EYES 4:03 (E. Snyder/C. Singleton/B. Kaempfert; Screen Gems-Columbia: BM1) 2. EVERYTHING HAPPENS TO ME 4:30 (Tom Adair/ Matt Dennis; Dorsey Brothers

Music Inc.: ASCAPI 3. LOVE STORY 6:07 (Francis Lui: Famous Music Corp.; ASCAP) 4. FAT TESSIE'S ASS 5:19 (Flip Phillips: Bohban Music; BM1)

FUP PHILLIPS TENOR, BASS CLARINET/MILT HINTON, BASS

MOUSEY ALEXANDER, DRUMS/MICKEY CRANE, PIANO

CHOICE

STERFO CRS 1013

L NATURE BOY 4:10 Eden Abba: Creetview Music Corp.:

SIDETWO

2. JEANNIE 3:40 (Buddy Kaye/Hugo Montenegro; Colgems Music; BMI)

3. NANCY 4:30 (J. Van Heusen/P. Silvers; Barton Music Corp.; ASCAPI

4. MAKIN' WHOOPEE 3:42 (Gus Kahn/Walter Donaldson; Gus Kahn Music/Donaldson Publishing Co.; ASCAP)

5. THIS IS ALL I ASK 5:40 (Gordon Jenkins: Robbins Music: ASCAP)

his album is a bappy, long overdue event. Excepting a few spots on some jazz festival collections, and a Europeanrecorded and released collaboration with Billy Butterfield, it marks Flip Phillips first appearance on record since the early

He sounds as good as he ever did, which comes as no surprise to those of us lucky enough to have heard him live in recent years - at the Newport Jazz Festival, at Dick Gibson's Colorado Jazz Parties, or at Michael's Pub in New York. A booking at the latter watering hole provided Gerry Macdonald with the opportunity to record Flip for Choice, a label that has established an admirable track record for presenting both new and neglected jazz talent in settings conducive to relaxed, creative playing.

The qualities that made Flip Phillips one of the most popular tenormen of the Forties and Fifties - a big, warm tone; solid swing; sound musical ideas directly and unpreten tionsly expressed - remain intact. He hasn't changed his style or approach to music; his command of the bass clarinet, an instrument he first introduced on record in 1963, has become even more impressive: his playing of it bere is simply beautiful.

It was on clarinet - the more commonly used B-flat member of the distinguished woodwind family - that Flip made his first reputation in jazz, in his native Brooklyn to start with, then on fabled Fifty-Second Street with the wonderful, now almost forgotten trumpeter, Frankie Newton. He didn't make the switch to tenor until 1942





and was pried loose from a secure chair in ass Morgan's reed section by Woody Herman the following year, just before the First Herd's big breakthrough. He stayed until Woody disbanded in December, 1946, and then spent some ten years touring the globe with Jazz at the Philharmonic. His notorious Perdido was waxed at a JATP concert in 1947. Aside from a 1959 stint with Benny Goodman, Flip has been more or less submerged in Florida since leaving LATE

There are no traces of the Perdido style on this album. Such grandstanding had a specific function in the JATP environment, ent while Flip handled the job very well, it was just that - a job to be done - and turned on the audience much more than the player. The warm ballads and happy swingers you'll hear from Flip in these grooves are much more representative of his true self.

lip's coborts are old friends all. Milt Hinton and Mousey Alexander were on the Michael's Pub gig and should be well known to all jazz fans. Micky Crane is an old Brooklyn buddy. He recorded with Flip in 1949 and '52, and was with Billy Butter-field's combo and big band in 1955-56. It's

The program is nicely varied and contains no warborses. Spanish Eyes, an uptempo original, features swiftly executed key changes and a typical Hinton spot (the basgist is well featured throughout). Every thing Happens to Me features the bass clarinet, a difficult instrument with a range somewhat like a bassoon, but a warmer,

good to hear from him again



less nasel tone. This is all Flip. Love Story, a tenor vehicle, is appropriately romantic Flip plays con espressione. Pat Tessie's Ass is a swinger, opening with bass clarinet (at this tempo you can bear the clarinetist in Flip on the big born), base and piano solos, and Flip, on tenor, in one of his most inspired outings of the session. Nature Boy, immortalized by Nat Cole and

John Coltrane, opens Side Two in style. It's another bass clarinet feature, beginning as a rubate duet with Milt, then moving into tempo with Mickey and Mousey joining in. then returning to the duet format. Very pretty. Jeannie has nothing to do with Stephen Foster or light brown hair but it is the peppy theme song of the TV series starring Barbara Eden, now in its umpteenth rerun. The treatment moves from samba to 414 the changes are good for jazz playing, and Flip is quite Ben Websterish bere. Nancy is one of my favorite ballads, too seldom done by jazz masters, and very tenderly played by Flip. Makin Whoopee brings back the bass clarinet, handled very fluently by Flip at bounce

tempo, again with a solid assist from Mr. Hinton. This Is All I Ask, another beautiful tune too seldom beard as a jazz instrumental, gets loving treatment from Flip, from a capella verse to gentle cadenza. Welcome back, Flip Phillips!

Dan Morgenstern (Dan Morgenstern's Jazz People, in collaboration October, 1976 by Harry N Abrams.)



Choice Records, Inc., 245 Tilley Place, Sea Cliff, New York 11579 Recorded at Maedonald Studios, August, 1975

Engineer: Gerry Macdonald Jacket Design: Robert Antonik/Hinrichs Design Assoc. Cover Photo: Ramon Silva Liner Photos: Gerry Macdonald @ 1975 Choice Records, Inc. 1975 Choice Records, Inc.



1. Two Guitars (trad 1/2 40)
2. Besame Mucho (Consuels Velaguez) (2/25)
3. Cash Egy Ki, Lary (csarday trad) (6/4)
4. Tangs from the Eules Case (Michael Sahl) (3/10)
5. Copacabana (Indio de Caro) (3/09)
6. Tico-Tico (Oliveira Abreu) (2/02)
7. Rumania (trad - arr. by William Schimmel) (5/33)
8. Romanic, Op. 4. No. 1 (Ahnot Rubinsein) (3/72)

Side Two

Pretty Baby (Jackson-Van Alstyne) (2:03)
 Memories of Second Avenue (Yiddish Theatre Medley) (6:4)
 Der Rebbe Elimelech (trad.)
 Paprosen (Hyman Yabbshir)
 Boblischs (rad.)

Biblishek tred 1
Di Creek Kenne (Ale Schwert)
Der Neur Steff (Ale Schwert)
Der Neur Steff (Ale Schwert)
Der Neur Steff (Ale Schwert)
A. Neupon (Sag (Million Schmert) (235)
4. Pourport Sag (William Schmert) (235)
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6. Sag (Ale Schwert) (245)
7. La Cimentaine (The Caleke Welderfield (49)
7. La Cimentaine (The Caleke Welderfield (49)

PALM THE COURT

THE TANGO PROJECT

William Schimmel, Accordion Michael Sahl, Piano Mary Rowell, Violin with

David Hopkins, Clarinet Peter Weitzner, Bass Kay Stern, Violin

Pales Guert A large politic rous for private purpose. Equate political modellary, follows, a feet for a declary, follows, them. Evera flow is over qualifyer roungular modellar follows. The file of the private flow for the political political modellar political modellar political modellar follows provide for file file of the file

Hint adventure in an own of greatity

A place where now money meets old not always on logitimate business. A place where people with old names consent until people with changed names. A place where people go in couples, but not always with their real spoung or logge-

Palm Court is license legitimized, acclimated, acculturatedclegance and groulity liad over anarchy and desire, advenure with a linit of danger and a promise of pleasure. The embrlis of tropical planes create artist bowers of privacy invaded only by knowing witers and music of pertainent.

In this behavior a timosphere of diagnose sed dies ved paisson, or loss thereore men, all filly humaling aircords and opine spies, many plays amour obe Fills Coort mass a celetral; fol a giller cuallet, diagnoss has to controlled in its buedown and articoreau, any good follow, subhanned and tempere, to sour souly revisional and held lack. It must be the follow humal collect he bed and the supert vision with Gypps and other fact for a pour roop, and diagnoss and ceremand, with the Worldest tapour of ratings. Letter outcomes, the bed members are in diagnoss the northing tableton excusioners, the bed members are in diagnoss the northing tableton proceeds of the controlled and the supert vision and the controlled and the super vision and the controlled and the contro

Before the music of I atin and Black America swept the Old Wirld, there were the Cypsics, Like the Jeva (and later the Black), Cypsies were faired and secretly envied. To moddle-clave Peruppean, they and their music—suggested independence and forbidding pleasure

Their condist—like the tango and Jazz later on—was fenomiced from bench and public it is seen music that begins introspeciately, passionately desire and grief seem interestined, later it turns to disce. Increasing in tempo and excernment to a whitelyind disable. Ough, legitimate or otherwise, could go to the Palm Court and pretend to be strangered throw to negother in the wild embrace of the could.

Also, the fact of musical excelption and ensually is above, the surface.

The factor is first discounted, becomes grained and usefully acceptable.

Dechardles and frequily deleted musical terminality narrow into a parcho,

on their three days. All agreened with a Suckeymond music for particles

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America. New discours, new thirtis.

So dip into a corner table, surrounded by potted, leath' area with a long, total strength of the state of the

The waiter bows and hoping for a good top, excuses bimodit. The noncions strike up an easier notes a whos trolle, perhaps, or a levely wake. The table is deserted, a generous bill stuffed under the wine glass. The final cadence is light, smiling, gentle, potential but the troon is rempty, the dramate that were here a short while ago are being played out to their finth, somewhere else.

NOTE ON THE ACCORDIANS

The ancestor of the according is the tolk instrument usually known in highly as the concerting Still as wide use tody, who popular in strument is especially some interface of the Estern Faruyean music. One of its descendance, as a construction of its descendance, as a construction of the contract of t

in previous Tango Project recordings as well as in "Copacabana" by the famous tangers, Julio de Caro, with a lavish bandonion part reconstructed and embellished by William Schimmel

Another descendant of the concerning, as one in layed, gains concerning the concerning of the concerni

-Fric Salzman Michael Sahl William Schimmal

All arrangements by Altschiel Sabl except Rumania

Recorded February, 1985 at RCA Studio A, New York City Recording engineer Paul Goodman Digital engineer Nevm Boutoee, New York Digital Maytering Boh Ludwig, Mayterdisk Assistant producer Calen Brandt

Art direction and design. Flenrietta Condak. Back cover design. Brenda Wolf. Executive producer. Keith Flolaman.

WITH BUCKY PIZZARELLI A FLOWER FOR ALL SEASONS



SIDE ONE

L NAMIA 3:40 (Les McCann, Jana Music: ASCAP) 2. AFTERTHOUGHT \$-01

3. ENTR'ACTE 3/31 (Jacques Ibert, Alphonse Leduc Puh) J 14011 A 1/25

(Johrny Mandel/Johnny Mercer; Miller ETUDE NO. 14 in F MINOR, OPUS 25 NO 2 154

ven to a piece especially written for

this album by Roland Hanna, the man who Jones Mel Lowis band. After all the

that Roland's tale seemed to suggest the

There are a few interesting aspects of this

the least of which is the (some might say unlikely) combination of Eddie Daniels and

Edile is perhaps best known for his six

will Bobby Rosengarden's band on the

in for a real treat. He possesses the rarability to apply contemporary jazz phrasing

and concept to his improvisations on the

proctaces an endless flow of original

fluic, and clarinets and, with a broad range of nuterial and style, includes touches of ballid. Two other points concerning Eddie's world are worthy of mension: One, he

crea is e musical ideas, and makes it all seen easy. (This was evident on this record date when there was more than one take on

so different and on such a high plane

that it tended to make the final selection difficult and somewhat arbitrary.) The

othe / Eddie is one of those who play with

ucky's background and musical

style see somewhat different; for a time he had a guitar duo with George Barnes, has

those on the TV talk shows, and in general

and record date scene for the past 12 years

performing classical acoustic guitar pieces

Dick Cavett Show. On this record date, though, he didn't bring his tenor at all, but moved brought flute, also flute, clarinet,

varied feelings and moods generated by Eddie and Bucky throughout all the music

6. VARIATIONS ON AN AUTUMN THEME 1:25

EDDIE DANIELS. FLUTE, ALTO FLUTE, CLARINET, BASS CLARINET BUCKY PIZZARELLI, ELECTRIC AND ACOUSTIC GUITAR



Another point—we started this project with a duo in mind. Bucky is a modest fellow, though, and from the beginning seemed to would say, "You take some choruses on this one," and Bucky would answer, "No, out...you play."

As producers, we elected to let this unusual combination of talent find its own musical directions with, we think, great results. We

SIDE 1

1. Somio. A straight-ahead lazz tune with a bossa bear, with fine performances on 2. Afterthought. This is a mood

piece in two sections featuring flute and acoustic guitar. The added warmin in the alto flute. Both sections were totally

3. Entr'octe. When Eddie sprung this one on Bucky, it caused Bucky to blink a couple of times, since it was originally written for harp and flate, but he clearly doubt show a particular interest in Eddie's

4. Emily: Johnny Mandel strikes again guys treat with impeccable taste, this time with the electric guitar backing up the flute. 5. Etude No. 14 in F Minor, Opus 25

No. 2. We trust that Mr. Choein would one of his piano classics. Eddie felt that the "changes" would provide an interesting vehicle for some flute improvisation; he was book. Consistent with Eddie's requirement to breathe someplace (piano players apparently don't have this problem!), the "last page" was played as is.

6. Voriations On An Autumn Theme. Although this piece is very short provides a fitting signature for the flute side

L AS LONG AS I LIVE 3:19 (Harold Arlen/Ted Koehler: Arko M

2. TWO FOR THE ROAD 1:35 trienry Maneini Leslie Bricusse, Northridge Music; ASCAP1

3. BLUE BOSSA 3:17

SIDE TWO

4. WISTFUL MOMENT 4:13 (Roland Hagner Rabanna Music: BMI)

5. SHINE 3:

6. A FLOW. 450NS 4:15 (Roland Hanna; Bobbin Music, BM1)

SIDE 2

1. As Long As I Live. Some of us have tends to evoke a smile here and there.

2. Two For The Road. This is a short solo piece featuring Bucky on the 7-string

3. Blue Bossa. For this one, Eddie sound! It makes one wonder why this

4. Wistful Moment. Bucky introduces

5. Shinz. This one is just plain ridiculous—but fun! The break-neck tempo

mentioned previously, this is the pr

written especially for this album by Roland interwoven, and we think it is an intriguing

Gerry Macdonald

Recorded at Macdonald Studio

Producer/Engineer: Gerry Macdonald Cover & Liner Photos:

Produced by Choice Records, Inc.

245 Tilley Place (9 (b) 1973 Choice Records, Inc.



CHOICE







THE OTHER SIDE



SIDE ONE: 1, WHERE'S MY PRODUCER? 4:20 2. BACK IN THE SADDLE 4:31 3. SIXTY WAYS TO SKIN A YAK 4:43 4. MY BODY'S A TEMPLE 6:17

SIDE TWO: 1. FOUR SHEETS TO THE WIND 5:29 2. THE SCENERY MAN 5:50 3. RUBBER DISCIPLINE HELMET 4:39 4. I DON'T WANT MY MTV 4:13

ADAM HOLZMAN: KEYBOARDS; TED HALL: GUITAR; LAURENCE COTTLE: BASS, WHALES; MOYES LUCAS JR.: DRUMS; TOM TUCCIANONE PLAYS BASS ON BUBBER DISCIPLINE HELME!

PRODUCED BY: ADAM ROLZMAN AND TED HALL RECORDED BY: PHIL BROWN AT BYOCK STRUCK AND BONTENER, MIXED BY: ROW PENDRAGON AT THE COMPLEX;

1 DON'T WANT MY MYN' AND "RUBBER DESIPHINE BELBER" MIXED BY PHIL BROWN AT BYOCK STRADY.



PHOTOGRAPHY: MARK BARROWS: ART DIRECTION OF

THANKS TO: ZILDJIAN, PEARL, VIC SPECIAL THANKS:

HE FENTS. ALL SONGS PUBLISHED BY





This is Erroll Garner's first album release of the 70%. Once again, he demonstrates that he is totally unique, ever fresh, and ever creative. The most dominant style influence in contemporary piane. Garner performances have inspired many descriptions from erities including—"elfin, piate, puckish, a smiling hip Buddah, Chaplinesque, the Debussy of juzz, and the Picasso of the piano."

An English critic has discussed the "profundity of joy" as expressed by Garner's work, and called him "the last of the rugged individualists in jazz." Writer Leonard Feather describes Garner as "both contemporary and avant-garde at all times."

Garner's performances are totally improvised and express the inner-man. In an era of self-conscious attempts to communicate more fully by encounter methods touch, vibrations, Garner always has expressed himself fully, naturally, and without inhibitions. His usual directive to his accompanists, bittons the sual directive to his accompanists, visations by sound, sight, mood, matinat, and perhaps even ESP, is "play whatever you feet."

Gazzer performances evoke excited comments from eritles: "Carrier, whose pian playing is like no one eleks." though he has plenty of imitators, set the crowd on his ext." Concord, falls: Bernard total: "Carrier lifts us to another summit of jax. makes, in which Gazner talks' with his keyboard, and his musicians and underse with his music. This with Gazner talks' with his keyboard, and his musicians and underse with his music. This visit of the control of the control

cal experience, as astonishing as the inspiration of youth. A large smile illuminates his curious and sympathetic face, rolling mischievous eyes, endearing two hands to his piano like a fockey pleased with his mount. Erroll Garner abducts his audience and leads them away to the very heart of his music."

In an era which is marked by many derivative, bybrid e-electic musicisms and music and outright hybrid e-electic musicisms and music and outright initiators and copies. Garner continues to be completely individual, innovative, original, and his own nam. He has been called the perpetual redissionner man. This album, which introduces five Garner compositions, is a highlight of his illustrious gallery of recorded works.



FOR ONCE IN MY LIFE
OF MANUAL OF THE PROPERTY OF THE PROPERTY

THE LOOK OF LOVE
(M. Cand-B Bacharaco)
YOU TURNED ME AROUND
MOOD ISLAND

Side 2 SPINNING WHEEL ID C. Tragnasi THE LOVING TOUCH

STRANGERS IN THE NIGHT
(C Surplement Stranger)
(C Surplement Stranger)
(C Garner)
(F. Garner)
(PAISLEY EYES

All Selections Arranged by Erroll Garner

Producer Martha Glaser/Recording Engineer: John Cue Mixing Engineer: George Engler/Mastering: George Manno/Cover-Photos: Vernon Smith/Art Director. Des Strobel/Album Design Richard Germinaro/Piero:Baldwin

ACCOMPANIMENT

Several top rhythm players were used during the six sessions from which this album was produced. The rhythm accents, which are very much in keeping with today's sound, project a conception different from those used on Garner's previous works.

On You Turned Mr. Around, Fender bassist Gerald Jemmott joined Garner and his regulas congaplayer, Jose Mangual, plus Jimmie Smith on drums. On all the other selections, bassist George Duvivier and Jose Mangual performed with Garner. On Strangers In The Night, Feeling Is Believing, Mood Island, and The Loving Touch, Joe Cocuzzo

is the drummer.
On For Once In My Life, Yesterday, Spinning Wheel, The Look Of Love, and Paisley Eyes.
Charles Persip is on drums.



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Sentent or inhabited in Am bount, East (a 14),

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ELLINGTONIA! JOHNNY HODGES DUKE ELLINGTON, SHORTY BAKER, CAT ANDERSON, LAWRENCE BROWN, DON BYAS, PAUL GONSALVES



ONYX RECORDS, INC.

ELLINGTONIA! JOHNNY HODGES

sistently inspired sounds in all of jazz.

From May 1928 until it was stilled in May 1970, that voice (with a few years' interruption) graced Duke Ellington's orchestra and became one of the essential components in the lauder's instru-

mental patette.

Ellington's eulogy for Johnny Hodges was elequent, but its
essence is contained in these words: "Because of this great loss,
our band will never sound the same." That was the highest compil-

ment possible.

Duke also said of the man who, among all the great musicians that have passed through his ranks over a span of half a cantury, was perhaps closest to his heart, at least musically: "Johnny sever verdid, never underdid."

overdid, never undertid."
That is one clue to the perfection of Hodges' work: his remarkable, matchiese poes, Everything was in bislance, had perfect equivalent to the perfect of the per

doesn't lear in the man and the state of the

ence to rection with.

When Ellington still played Harlem's Apollo Theater—there would always be a special anticipation when Duke called up Johnny Hodges. And then, when his first kew notes he debelshed the metody (and how he could espaision), a sight of present would of applicate and approached. And the arrity would acknowledge the tribute with a barely perceptible—yet unmistakeable—and and gare. Their his buddh-lake counternance would reterm to normal.

gaze. Their his buddeh-lake countenance would return to normal imperturbability. The magnificest Hodges sound the imperturbability. The magnificest Hodges sound the imperturbability and logic comparable gave his music a dimension of elevitability and logic comparable suppress. Utterly serene, he could also be full of fire or mischief, and his ultra-romatity, censuous beliad playing—one side of his massical nature—was balanced by the earthness, and humor of his bubber and jump manner. Eash was inseparable from the other, and

been sed government. Each was imagested from the electric process of the season of the

tension, the account most of the later point from the Chiques and Marcha Manna, America Marcha Manna, America Manna, Marcha Manna, America Manna, America Marcha Marcha Manna, America Marcha Manna, and America Marcha Manna, and America Manna,

From then until March 1951, when, restless, he left and formed

SHELTON HEMPHILL FRANCIS WILLIAMS, TAFT JORDAN, HAROLD BAKER, CAT ANDERSON, RAY NANCE, tumpet CLAUGE JONES, LAWRENCE BROWN, WILBUR DE PARIS, TOMBONE, DIDNIY HODGES, RUSSELL PROCOPE. also sax, JIMMY HAMILTON, clerinet, tenor sax; AL SEARS, tenor parameters, Company, Company, Company, Company, Company, FRO GACAP PETITIFORO, bass; SONNY GREER, draims, CREOTED SEPTEMBER 3, 1946.

1. ESQUIRE SWANK

IOHNNY HODGES, alto sax; HAROLD BAKER, trumpet, QUENTIN JACKSON, trombone; DON BYAS, tenor sax; RAYMONO FOL, plano; WENDELL MARSHALL, bass; BUTCH BALLARO, drums.

(Recorded April 14, 1980) 3. LONLY WISH LKNEW 4. WE FOOLED YOU S. ST. GERMAIN DES PRES 6. GOOD TO THE LAST DROP

JOHNNY HODGES, alto sax; CAT ANDERSON, trumpet, LAWRENCE BROWN, trombone; RUSSELL PROCOPE, clarinet; PAUL GONSALVES, tenor sax; VICTOR FELDMAN, piano; BUDDY CATLETT, bass; SAM WOODYARD, drums. (Recorded August 27, 1964)

1. THE JEEP IS JUMPIN' 2. GOOD QUEEN BESS 3. OOOJI WOOJI A LEED'S BILLES

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We Fooder Out, a blass refi with the stress on one, has Hodges
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complex.

The project, planned as a book-end-records combination, never did see the light of day, but considerable recording was done. A portion designed to recreate big bend styles was issued for the first time on Big Bandsi (Onyx 202); in addition to the Hodges first time on Big. Bandel (Onyx 202); in addition to the Hodges material plan unrelied, there were other sessions relating to different material plan unrelied, there were other sessions relating to different control of the control

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Cootte.

Good Queen Bess stems from a 194D Hodges session (one of his greatest). A Christopher-Columbus-type of riff, it opens with Cat's growl break, has several spots from Hodges, Cat whiching in his Review, Gonsalves at his most Websterish, a nice trombone

DOES When from the Committee of the Comm

Notes: DAN MORGENSTERN Cover Photo: Courtesy STANLEY DANCE Ramastering: PAUL GODDMAN (RCA) Reissue Produced By DON SCHLITTEN

শক্ষণিক কাক কাক কা ভূতাক্তাক্তাক্ত<u>ি</u>

SPANISH GUITARS

(D.

(C. Valazquez) E. B. Marks / BMI
(R. Perez) Peer Int. / BMI
(X. Cugat, S. Adams) E. B. Marks / BMI
(B. Capo) E. B. Marks / BMI

(E. Lecuona, C. Lombardo, C. O'Flynn)

E. B. Marks / BMI

(S. Ramos, E. Hornga): E. Marks / BMI

N. Simon, B. Bernier) E. B. Marks / BMI

M. Grever, C. Pasquale) Southern / ASCAP

E. Marks / BMI

M. Grever, C. Pasquale) Southern / ASCAP

E. Marks / BMI

M. Grever, C. Sacquale)

E. C. Arderson) Mills Music / ASCAP

E. Marks / BMI

E. Marks / B

(G. Riog, J. Sherr, A. Rodriquez) E. B. Marks / BMI

When someone says "guitar," you think of Al Caiola,

At Calol's career started with the Marines in 1942 when he organized the famous 5th Marine Division Band, which he fronted until IL. Bob Crotolysison outrainked him Dogsteet, they toured with the group throughout the entire Pacific area. Afterward, he auditioned successfully for the (ES Symphony studio orchestra and played with them for ten years. Out on his own, Galoia recorded with Hugo.

When someone says "guiter," you think of Af Caloda, We and the control of the con

Winnerhalte, Mich Mille, Perry Faith, Frankle, Awton and Paul Ariak. He had a hit recording of Elmer Bernstein's 'Theme from The Magnificent Seven'. A featured skirt for many years on the United Artist labed, Caido's many U.A abums include: 'King citules,' 'Tulf Guide,' 'Tulf Guide, 'Tulf Guide,' Tulf Guide, 'Tulf Guide,' Tulf Guide, 'Tulf Guide,' Tulf G

RAINBRINGE

O DOX ENG VAN HUYS, CALIFORNIA (NOS)





DARRELL MARTIN LUV 2 GETHER

A1 V.O.T.U. Club Mix 7:39
A2 Bobby D's Mix 5:50

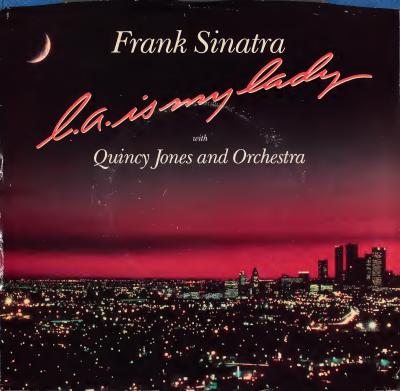
B1 Dance Works! Vocal Mix 3:58 B2 V.O.T.U. Hardvibe 7:57

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POPULAR

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Frank Sinatra

L.A. Is My Lady Backed with:

Until The Real Thing Comes Along

Produced by Quincy Jones





ANCHORAGE

3:21

Written by Michelle Shocked Produced and Arranged by Pete Anderson

Designed by Helen Namm
North American Management: Jane Friedman/A.I.R., Inc.,
Booking Agency: Steve Martin/M.B.A.
Int'l Management: Martin Goldschmidt/Cooking Vinyl U.K.

From the Mercury album, "Short Sharp Shocked" (834 924-1)



SIDE TWO DON'T SAY NO



Tommy Gawenda Claire Massey Cathy Massey Mark Jiaras

FROM THE ALBUM



Produced By Mike Chapman



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MONEY\$ TOO TIGHT (TO MENTION)
b/w
OPEN UP THE RED BOX

MONEY\$TOOTIGHT (TO MENTION) (3:38) b/w OPEN UP THE RED BOX (3:56)

PRODUCED BY STEWART LEVINE

985 Flektra/Rsylum Records for the U.S. and WEA Int'l. Inc. for the world outside of the U.S.

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75 Rockeleller Plaza, NY, NY 10019,
9229 Sontel Bouleward, I.J., CA 90064
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Record Process by American Audiographics, Waukesha, WI, Patent 3 745,055, 3,245,691, 3,265,396, 3,367,665, 3,589,736, 3,463,303, 3,469,849

CANADIAN PATENTS 804,412, 811,047





Produced by Ted Currier for Platinum Vibe Productions, Inc.

8 5551

MANUACIPUISTS OF CAPTOR INCOME, INC. A SUBSIDANF OF CAPTOR, INDUSTRIES-BM, INC. HOLLTWOOD AND WILE STREETS, HOLLTWOOD. CALFORNA
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Frank Sinatra

Theme from NEW YORK, NEW YORK



B/W That's What God Looks Like To Me PRODUCED BY SONNY BURKE Orchestra and Chorus Arranged and Conducted by Don Costa

chestra and Chorus Arränged and Conducted by Don Cost From the Reprise album <u>TRILOGY</u> (3FS 2300), Record Two, <u>The Present, Some Very Good Years</u>



RPS 49233

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- 1. Sahirah (Ahmad Hamoudah) 7:32
- 2. Raksel Hawanem (trad.) 7:54
- 3. Aliek Asaal (trad.) 4:58
- 4. Ameint Bellah (Nabil Ghosson) 3:56
- 5. Rajeeh Yetaamar (Zaki Nassif) 4:08
- 6. Zafatel Arouss (trad.) 10:03
- 7. Abarret Elshatt (Kazem Alsaher) 5:32
- 8. Kouly Sanhgam (trad.) 4:27
- 9. **Al Aien** (trad.) 5:31
- 10. Saiedeh (Isam Rajie) 2:00

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1. AXEL F (TV Mix)

3.05

BASS FROG

Track 1 written by Copyright Control, published by Copyright Control Produced by Ismail "Isy B" Boulaghmal and Roberto Mirto a.k.a. Planet Rob for ZYX Music.



















- 1. Conditioning Mix
- 2. Cha-Cha Slide
- 3. Take It 2 Da House
- 4. Take It 2 Da House-instructional
- 5. Nelly Mix
- 6. Nelly Mix-instructional
- 7. Dude Looks Like A Lady
- 8. Dude Looks Like A Ladyinstructional
- 9. KC's Groove
- 10. KC's Groove-instructional
- 11. Come Get It
- 12. Come Get It-instructional
- 13. Go State
- 14. Go Cats
- 15. Cheers
- 16. Sidelines

JEA CAMP MIX



Produced by David A. Less

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- 1. Conditioning Mix
- 2. Cha-Cha Slide
- 3. Take It 2 Da House
- 4. Take It 2 Da House-instruction
- 5. Nelly Mix
- 6. Nelly Mix-instructional
- 7. Dude Looks Like A Lady
- 8. Dude Looks Like A Ladyinstructional
- 9. KC's Groove
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the powers within



UCA CAMP MIX 2002



UCA CAMP MIX 2002

- 1. Conditioning Mix
- 2. All For You
- 3. Am To Pm
- 4. Am To Pm (Instructional)
- 5. Missy Mix
- 6. Missy Mix (Instructional)
- 7. Best Years of Our Lives
- 8. Best Years of Our Lives (Instructional)
- 9. Bounce
- 10. Bounce (Instructional)
- 11. Parents Just Don't Understand
- 12. Parents Just Don't Understand (Instructional)
- 13. Drum Cadence #1-The Beat
- 14. Drum Cadence #2-Go Big Blue
- 15. Cheers
- 16. Sidelines







Produced by David A. Less

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Record Number: UDA 0293





UCA CAMP MIX 2002

- 1. Conditioning Mix
- 2. All For You
- 3. Am To Pm
- 4. Am To Pm (Instructional)
- 5. Missy Mix
- 6. Missy Mix (Instructional)
- 7. Best Years of Our Lives
- 8. Best Years of Our Lives (Instructional)
- 9. Bounce

UCA CAMP MIX 2002

- 10. Bounce (Instructional)
- 11. Parents Just Don't Understand
- 12. Parents Just Don't Understand (Instructional)
- 13. Drum Cadence #1-The Beat
- 14. Drum Cadence #2-Go Big Blue
- 15. Cheers
- 16. Sidelines





Produced by Dovid A. Less

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Record Number: UDA 0293











- 1. IN BETWEEN DAYS
- 2. KYOTO SONG*
- 3. THE BLOOD
- 4. SIX DIFFERENT WAYS
- 5. PUSH*
- 6. THE BABY SCREAMS
- 7. CLOSE TO ME
- 8. A NIGHT LIKE THIS*
- 9. SCREW
- 10. SINKING

ALL SONGS PRODUCED BY ROBERT SMITH AND DAVE ALLEN except * PRODUCED BY ROBERT SMITH, DAVE ALLEN AND HOWARD GRAY

The music on this Compact Disc was originally recorded on analog equipment. We have attempted to preserve, as closely as possible, the sound of the original recording. Because of its high resolution, however, the Compact Disc can reveal limitations of the source tape.

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AAD

- 1. THEM THERE EYES (2:48)
- 2. SWING, BROTHER, SWING (2:55)
- 3. NIGHT AND DAY (2:58)
- 4 THE MAN I LOVE (3:04)
- 5. YOU'RE JUST A NO ACCOUNT (2:56)
- 6. YOU'RE A LUCKY GUY (2:44)
- 7. GHOST OF YESTERDAY (2:36)
- 8. BODY AND SOUL (2:58)
- 9. WHAT IS THIS GOING TO GET US? (2:39)

- 10. FALLING IN LOVE AGAIN (CAN'T HELP IT) (2:49)
- 11. I'M PULLING THROUGH (3:08)
- 12. TELL ME MORE AND MORE, AND THEN SOME (3:08)
- 13. LAUGHING AT LIFE (2:53)
- 14. TIME ON MY HANDS (3:03)
- 15. I'M ALL FOR YOU (3:08)
- 16. I HEAR MUSIC (2:39)
- 17. THE SAME OLD STORY (3:10)
- 18. PRACTICE MAKES PERFECT (2:35)

Contains previously released material.

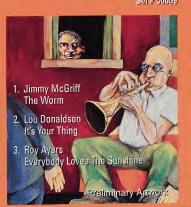
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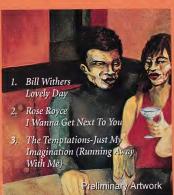


CD Sampler Volume Three

classic jazz funk Volume Two



Classic Mellow Volume Two



Summer Release

EM



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- 1 NEVER ENDING STORY
- 2. SWAMPS OF SADNESS
- 3 IVORY TOWER
- 4 RUINED LANDSCAPE
- 5. SLEEPY DRAGON
- 6 BASTIAN'S HAPPY FLIGHT
- 7 FANTASIA
- 8. (J) ATREJU'S QUEST
- 9. THEME OF SADNESS
- 10. ATREJU MEETS FALKOR
- 11. MIPRORGATE SOUTHERN ORACLE
- 12 GMORK
- 13. MOONCHILD
- 14. THE AURYN
- 15 HAPPY FLIGHT







J2-1188

An Original Sound Recording Made by Zomba Recording Corporation











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1. THEN SHE BIT ME 3-34 (W. Smith/J. Townes/P. Harris)

2. I THINK I CAN BEAT MIKE TYSON 4:49 (W. Smith/J. Townes/P. Harris)

- 3. JAZZY'S GROOVE 4:43
- (W. Smith/J. Townes)
- 4. EVERYTHING THAT GLITTERS (AIN'T ALWAYS GOLD) 4:17 (W. Smith/J. Townes/P. Harris)
 - 5. YOU GOT IT (DONUT) 4:55
 (W. Smith/J. Townes/P. Harris)
 - 6. THE GIRLIE HAD A MUSTACHE 4:32
 - (W. Smith/J. Townes)

7. THE REVEREND 4:31 (W. Smith/J. Townes)



- 9. THE MEN OF YOUR DREAMS 4:52 (W Smith/ I Townes/P Harris)
- 10. NUMERO UNO 4-10. (W. Smith/J. Townes)
 - 11. TOO DAMN HYPE 5:41 (W. Smith/J. Townes)
 - 12. JEFF WAZ ON THE BEAT BOX 5:39
 - (W. Smith/.) Townest



J2-1188

Mixed and engineered by D.J. Jazzy Jeff and Nigel Green Recorded at Compass Point Studios, the Bahamas and Kaiem Victory, Philadelphia Mixed at Kaiem Victory, Philadelphia Photographer: Robert Lewis Grooming: Kofi Tuda for Tumutu Ltd. Barbers: Stefon Shores & Lawrence Dixon Stylist: Sharon Lynch

Cover design: ZombArt JK DMS An Original Sound Recording Made by Zomba Recording Corporation

Produced by D.J. Jazzy Jeff and the Fresh Prince, Pete Q. Harris and Nigel Green

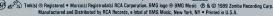












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Berklee College of Music Studio Production Projects 1991

Berklee College of Music

STUDIO 1 9 1



Berklee College of Music 1140 Boylston Street Boston, Massachusetts 02215

- 1 Can't Run Away (3:43)
- 2 Faces (4:10)
- 3 Tell Me (4:06)
- 4 There's No Hurry (5:51)
- 5 Three Sleepless Nights (3:05)
- 6 I Miss the Words of Love (3:49) 7 No One Here (3:54)
- 8 Commitment (3:40)
- 9 You Get the Best of Me (3:02)
- 10 Forest Floor (5:35)
- 11 Castle in the Sand (3:08)
- 12 Rock 'n Roll Invasion (3:40)
- 13 Together (4:10)
- 14 Life in a Doorway (4:27)
- 15 Chilly Wave of Summer (4:00)
- 16 January 17th (3:29)
- 17 Haze (4:49)
- 18 America (3:49)
- Total CD Time: 72:50





14 Classic Electronic Hits

The Art of Noise
Mike Oldfield
The Alan Parsons Project
Walter Murphy
Jan Hammer
Billy Preston
Giorgio Moroder
Dick Hyman
Harold Faltermeyer
Paul Hardcastle
Hot Bufter
Mike Post
Edgar Winter Group

The Art of Noise featuring Duane Eddu 1. Peter Gunn

Mike Oldfield 2. Tubular Bells (Theme from the Motion Picture "The Exorcist")

Alan Parsons Project 3. I Robot

Walter Malphy 4. Theme From E.T. - The Extra Terrestrial

on hamnel 5. Crockell's Theme

Billo 6. Outta-Space

7. Chase (from the Motion Picture "Midnight Express")

8. The Minotaur

and Fertameyer 9. Axel F

- Lo. Rain Forest

Hammel II Miami Vice Theme Hot Butte 12. Popcom

Mike Pos 13. The Rockford Files

Erran Winter Group 14 Frankenstein



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CAT MUSIC SONYLEC

It's A Man's, Man's, Man's World Give It Up Or Turn It Loose Jam [1980]



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The Golden Collection

1. Introduction/Give It Up Or Turn It Loose 2'07
2. It's A Man's Man's Man's World 8'53

3. Papa's Got A Brand New Bag 2'08

4. Hot Pants 117
5. I Can't Stand Myself (When You Touch Me) 2'07

6. It's Too Funky In Here 5'03

7. Get On The Good Foot 4'00

8. I Got The Feelin' 2'49

9. Jam (1980) 4'41 10. Body Heat 5'21

11. Doing It To Death 4'01

12. Medley: The Payback/It's Too Funky In Here 4'30

Licensed from: Charly Licensing APS All tracks are live recordings

James Brown







Tibetan Sacred Temple Music

EIGHT LAMAS FROM DREPUNG LOSELING MONASTERY

| Invoking the Spirit of Kindness through Sound | 7:25 |
|---|-------|
| Purifying the Environment | 12:08 |
| Mandala Offering | 10:24 |
| Dance of the Skeleton Lords | 10:51 |
| Palden Lhamo Offering | 6:59 |
| Prayer for Peace | 5:54 |
| Dedication of Merit | 0:50 |

Produced by Bruce BecVar and Nada Shakti Co-produced by Glenn H. Mullin Recorded at Syntasy Studios, California by Bernard Xolod Art Direction and Design Stephen Bacchus Photo by John Werner Total Time 54:31

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THE World of

SCIENCE FICTION



CD1 / TT: 58.31

1. STAR TREK/RAUMSCHIFF ENTERPRISE (3.20) · 2. ALIEN (2.33) · 3. BATTLESTAR GALACTICA/KAMPFSTERN GALACTICA (1.30) · 4. JURRAY 0F THE 7th GALAXY (2.10) · 5. THE OUTER LIMITS (1.27) · 6. MOONRAKER (2.30) 7. CLOSE ENCOUNTERS/UNHEIMLIGE BEGEGNUNDE DER DRITTEN ART (2.07) · 8. STAR WARS/KRIEG DER STERNE (2.18) · 9. CAN YOU READ MY MIND (2.11) · 10. SPACE: 1999/MONDBASIS ALPHA 1 (1.56) 11. RADAR (1.45) · 12. SUPERMAN (2.15) · 13. PHANTOM PLANET (2.00) · 14. GODZILLA (1.30) · 15. NOT OF THIS EARTH/DER VAMPIR AUS DEM ALL (2.00) · 16. ALGOS SPROCH TARATH/USTRA (3.20) · 17. BLACK HOLE/DAS SCHWARZE LOCH (3.05) · 18. STAR WARS - THE EMPIRE STRIKES BACK/KRIEG DER STERNE · DAS IMPERIUM SCHLÄGT ZURÜCK (7.30): Mediey Incl.: March 0 I The Jedi Kinghts, Princess Leia · Cantina Band Throne Room · Darch Vader's Theme · Han Solo and The Princess · You's 's Theme · Hyperspace · Star Wars 19. VOYAGE TO THE BOTTOM OF THE SEA/UNTERNEHMEN FEUERGÜRTE (1.00) · 20. DUIGHTER OF THE LESSER MOON (2.07) · 21. SINDBAD & THE EVE OF THE TIEGER/SINDBAD & DAS AUGE DES TIGERS (1.35) • 22. THE TIME TUNNEL (1.15) · 23. TWILIGHT ZONE/UNHEIMLICHE SCHATTENLICHTER (2.00) · 24. STAR TREK · THE MOTION PICTURE // WARNSCHIEF ENTERPRISE - DER FILM (1.22) · 25. BUCK ROGERS IN THE 25th

CD2 / TT: 56.03

1. VAMPIRE PLANET (2.38). 2. DR. WHO (1.23). 3. THE ADVENTURES OF SUPERMAN (1.00). 4. DARK STAR (4.45).
5. MARCH OF THE LIZARD-MEN (2.56). 6. LAND OF THE GIANTS (1.00). 7. SPACE: 1999 II/MONDBASIS ALPHA 1 (1.31). 8. THE THINGOAS DING AUS EINER ANDEREN WELT (1.17). 9. ANGRY RED PLANET/WELT-RAUMSCHJFF MR1 GIBT KEINE ANTWORT (1.33). 10. BLADE HUNNER (4.03). 11. LOST IN SPACE: 1& II (1.54).
12. CAPRICORN (JUNTERNEHMEN CAPRICORN (2.20). 13. THE PRISONER/DER GEFANGENE (1.05). 14. RAIDERS OF THE LOST ARK/JAGER DES VERLORENEN SCHATZES (3.38). 15. E.T. (3.23). 16. THE INVADERS (0.37). 71. U.F.O. (1.19). 18. VENA'S DANCE (1.50). 19. FLASH GORDON (3.25). 20. RETURN OF THE JEDIV. RUCKKERR DER JEDI-RITTER (3.47). 21. INTO THE ALTERNATE UNIVERSE (9.57). 22. MORLOCKS (2.24).
23. FORBIDDEN PLANET/ALARM IM WELTALL (2.20). 26. WAR OF THE WORLDS/KRIEG DER WELTEN (1.21).

ZYX Music GmbH & Co. KG, Benzstr-Industriegebiet 35799 Merenberg, Germany Internet: http://www.zyx.de



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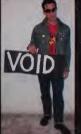
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Repeat Offenders, Razor Baby, Doing Time, Trap You, Running Gut, Never Asked, Skinheads, Deathmobile, God Complex, & Soundtrack



Will Speak To My Pool

Vols. I & II

Piano Meditations

21 Selections - 68 Minutes

Composed and Performed by Janice Carleton



I'm a wife and stay-at-home Mom who lives in Chico, CA. I've been married to my best friend, Jim, for almost 24 years. I thank God for blessing us with four incredible children who are the joy of our lives and for Jim who has always supported me in my music ministry. I also praise God for sending this music, which I believe is a gift from Him. One day in prayer, I heard, "If you play, I will speak to my people." And He has! I pray that as you listen, you will open your heart and let the Lord speak to you, His beloved.

God bless you! In Him, Janice







608 68040100000 086 0000 000 608 86806

THE SOOTHING PULSE

Guided Progressive Relaxation with Music Third Edition 2005

John M. Ortiz, Ph.D.

John M. Ortiz, Ph.D. is the director and founder of The Institute of Applied Psychomusicology®, and The Asperger Syndrome Institute®. A licensed psychologist, musician, composer, certified clinical hypnotist, and international speaker and consultant, he is listed in the National Register of Health Service Providers in Psychology. His international lectures are based on his books and research on Psychomusicology, and Asperger's Syndrome and related conditions. His first Book. The Tao of Music: Sound Psychology (1997), a best seller, has sold over 100,000 copies and been translated into seven languages. The Soothing Pulse™, a former "Top-10 Book of the Month Club" audio selection, has sold over 50,000 copies.



The Soothing Pulse™ music featured on this CD is based on Dr. Ortiz's technique of Pulse EntrainmentTM and consists of:

- (1) A rhythmic, quieting pulse designed to balance the left/right brain hemispheres.
- (2) Layers of interweaving musical drones which create a sense of flow and serenity.
- (3) A guided, progressive narration to gently relax and rejuvenate our bodies and minds.

Track One: Guided Relaxation with Soothing Pulse Music™ (22 minutes) Track Two: Soothing Pulse Music™ (22 minutes)

The music and script used in this recording is based on years of research with both adults and adolescents from various cultures and ethnic groups. Although effective for most people, no guarantee can be given that this recording will have the desired effect on everyone. The author and his corresponding institutes take no responsibility for any unprecedented adverse effects that may arise as a result of listening to this recording.

For more information, please write to:

Dr. John M. Ortiz, Director & Founder The Institute of Applied Psychomusicology® P.O. Box 113, Dillsburg, PA 17019-0113 Email at: DrO@soundpsych.com

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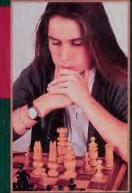


Vol. 1

A

NEW AGE

SOUND ENVIRONMENT
MUSIC TO SUIT YOUR MOODS
CONCENTRATION









CONCENTRATION

MUSIC TO SUIT YOUR MOODS

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HOME

DON'T SAY YOU'RE SORRY

3 BURNED .TO

● FANTASYLAND

S SHOULD I2:56

S GIVING YOU ME 2002

THE MORE THAT I SAY .:50

8 HELEN 4:10

I COULDN'T

CRAWLIN' 4:18

A S K

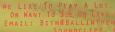
GRAVITY BUSTER TO

3 TRY

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YOU WANT US TO PLAY FOR YOU









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- 9 SAME OLD BLUES



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Tom Mazzolini Producer San Francisco Blues Festival



Masters Of Blues



Tribute To Elmore James

1. Stranger Blues (4:08) Johnny Winter

2. Pickin' The Blues (4:27) Dr. Hector & The Groove Injectors

3. The Sky Is Crying (4:11) Albert King

4. Shake Your Moneymaker (3:13) The Nighthawks

5. 12 Year Old Boy (8:29)
Homesick James

6. It Hurts Me Too (2:48)
Buddy Guy/Junior Wells

7. My Bleeding Heart (5:27) Alan Havnes

8. Dust My Broom (4:37)
The Bluebirds

9. Whose Muddy Shoes (4:01) Fred James

10. The Sun Is Shining (5:12) Dave Hole

11. Talk To Me Baby (3:42) Tony Sarno

12. One Way Out (4:55) Allman Brothers

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"A Few Degree's Cooler"



Masters Of Blues **Tribute To Elmore James**

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959 * Stereo * Stereo

RIVERSIDE

BOSS GUITAR WES MONTGOMERY





- ☐ BESAME MUCHO 6:28
- *2 BESAME MUCHO (Take 2) 6:24
- 3 DEARLY BELOVED 4:49
- 4 DAYS OF WINE AND ROSES 3:44
- THE TRICK BAG 4:25
- 6 CANADIAN SUNSET 5:04
- 7 FRIED PIES 6:42
- *8 FRIED PIES (Take 1) 6:35
- 9 THE BREEZE AND I 4:08
- 10 FOR HEAVEN'S SAKE 4:39 ·

*BONUS TRACKS

WES MONTGOMERY—quitar MEL RHYNE-organ JIMMY COBB—drums

Produced by ORRIN KEEPNEWS

Recorded in New York City; April 22, 1963.

Digital remastering, 1989—Phil De Lancie (Fantasy Studios, Berkeley)

n his skyrocketing but tragically brief career (his first album as a leader came late in 1959; he died of a heart attack in 1968). Wes Montgomery completely revolutionized jazz guitar. But when first discovered, he was working in the basic guitar-organ- drums "bar band" format, and it remained a setting in which he always felt comfortable and creatively free. His first Riverside sessions (now OJCCD-034-2) and his last (OJCCD-144-2) were in this vein, but the present album-a 1962 date on which he is joined by hometown colleague Mel Rhyne on organ and spurred by a peak performance from drummer Jimmy Cobb-is widely regarded as the most fully effective of its kind

TOTAL TIME 53:00 Total time has been rounded off to the nearest minute.





1

(RIVERSIDE)

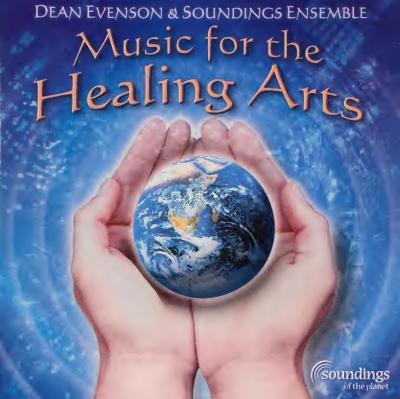


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Fmerald Sea (5:19) from SOUND HEALING 2 River of Dreams (6:12) from HEALING WATERS

Adagio (7:01) from CLASSICAL HEALING Gentle Season (6:46) from TAO OF HEALING

s Easy Way (4:28) NEW MUSIC

6 Far Away Within (10:04) from OCEAN DREAMS

7 Free Spirit (2:25) from SEDONA SUITE 8 Memory of Monet (6:46) from PEACEFUL POND

9 Future Stock (4:20) from FOREST RAIN 10 I Ching (7:14) NEW MUSIC

TOTAL TIME: 60 minutes

SOUNDINGS ENSEMBLE:

Dean Evenson - flutes, keyboards Tom Barabas - piano, keyboards Li Xiangting - quain Scott Huckabay - puitar Dudley Evenson - harp d'Rachael - harp



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Descending Edge



All recaps of music on this frisbee were written. recorded. performed. reworked. skeptisized. rushed. improved. conjured. and mixed by DAVIS THURSTON

Except: quest musicians

- 1) Josh Cooper (Drums on tracks 2, 3, 4, 5)
- 2) Mike Hannon (Guitar on tracks 2, 3, 4) All tracks were executed & captured on the same equipment

as the last album except for the addition of some new effects processors & the Yamaha AWI6G digital track recorder.

Thanks to:

The imagination and inspiration of the world, the little free time I have, to Josh & Mike for their contributions to the music, to my supportive mother, to everyone else who supports me, and to all who are out there for the music. "PEACE

Descending Edge "Synaptic Traverse"

- 1) Transmutation 12:39
- 2) Cilleyville Dub
- 3) Improv:Traverse Jam 11:13
- 4) IMPROV: TASTY JAM #29 9:28 5) DUB MEDLEY: 8:10
 - A) PRELUDE
 - B) CHAOS
- C) CRESCENDO 6) Z-SCORE
- 7) EUPHORIA 5:24
- 8) LIMITED BY INFINITY 10:23
- 9) OVERHEAD 5:16
- 10) TWO FEATHERS 6:18

All Tracks Recorded In the DAVEYTREERECORDS Basement Studio 8/4/03>>2/29/04 Contact Davis Thurston:

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enjoy
Joe Beddia

TOU CANT TEFUSE : Jose E.

- 1. Introduction
- 2. Pepino The Italian Mouse'
- 3. Stranger On A Shore
- 4. Gigolo
- 5. Ink-A-dink-A-Oo' / September Song
- ... as Jimmy Durante
- 6. Hello Oollu ... as carol channing
- 7. Your Best Thing*
- 8. The Wonder Of You/{Me} ... as Elvis Presley
- 9. Send In The Clowns'
- 10. Summertime* (with sax solo)
- 11. Ah! Marie* ... as Louie Prema (with sax solo)
- 12. Cryin' Time ... as Ray Charles
- 13. How Sweet It Is
- 14. Wonderful World ... as Louis Armstrong
- Little Oarlin' (w/guitar) done in one take-believe it or not!
- 16. As Time Goes By' ... w/George Burns
- 17. Have I Told You Lately* (w/flute solo)
- 18. Georgia
- 19. I Believe*
- 20. L.O.V.E.'
 21. Unchain My Heart (sax solo)
 - 21. Unchain My Hea
- 22. One In A Million 23. Mu Prayer
- 24. In MY Life*
- 25. Outro.





* Background musical arrangement done by Joe Beddia on an Ensoniq D2 keyboard... Contact information: Tel# 1-978-663-7179 E-mail: godfather001@msn.com Mojo Priest Steven Seagal

STEVEN SEAGAL

MOJO PRIEST

| 1. | Somewhere In Between | 4:17 |
|-----|-------------------------|------|
| 2. | Love Doctor | 3:40 |
| 3. | Dark Angel | 3:57 |
| 4. | Gunfire in A Juke Joint | 3:45 |
| 5. | My Time Is Numbered | 4:19 |
| 6. | Alligator Ass | 4:03 |
| 7. | BBQ | 3:26 |
| 8. | Hoochie Koochie Man | 4:25 |
| 9. | Talk To My Ass | 3:51 |
| 10. | Dust My Broom | 4:38 |
| 11. | Slow Boat To China | 8:43 |
| 12. | She Dat Pretty | 3:44 |
| 13. | Red Rooster | 3:29 |
| 14. | Shake | 3:32 |
| 15. | Untitled | 0:36 |
| 16. | Untitled | 0:45 |

17. Untitled





0:12

STEVEN SEAGAL

MOJO PRIEST

| 1 | Somewhere In Between | 4:17 |
|----|-------------------------|------|
| 2 | Love Doctor | 3:40 |
| 3 | Dark Angel | 3:57 |
| 4 | Gunfire in A Juke Joint | 3:45 |
| 5 | My Time is Numbered | 4:19 |
| 6 | Alligator Ass | 4:03 |
| 7 | BBQ | 3:26 |
| 8 | Hoochle Koochle Man | 4:25 |
| 9 | Talk To My Ass | 3:51 |
| 10 | Dust My Broom | 4:38 |
| 11 | Slow Boat To China | 8:43 |
| 12 | She Dat Pretty | 3:44 |
| 13 | Red Rooster | 3:29 |
| 14 | Shake | 3:32 |
| 15 | Untitled | 0:36 |
| 16 | Untitled | 0:45 |
| | | |



Untitled

Steven Seagal- Mojo Priest





0:12





- 2. PURPLE BERRIES
- 3. CIRCLE OF FRIENDS
- 4. A LOYE LIKE THAT
- 5. KIMBERS SONG
- 6. CANDY
- 7. TAKE IT ALL IN
- 8. BRAND NEW
- 9. THE LOOK
- 10. GOD BABY GOD
- 11. HEY! JESUS
- 12. THE TRAIN
- 13. INDIAN VISION
- 14. BLUE PIGEONS

* ALL SONGS WRITTEN AND PRODUCED BY:

FORREST ROBIN MCCLOUD







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WILLIAM ORBIT

SARAH MCLACHLAN

with roni size

SPIKIIUALIZEU with the chemical brothers

WILDCHILD

WITH FATBOY SLIM

P C BT & SASHA
C O R N F R S H O P



INTENSE

THE DOCTOR (5:47)

EUROTECH

TAKE ME AWAY (5:42

LMNO

SILCOCK EXPRESS (5:46)

VARIATION (6:11

INCENDIARY

HAPPIEST FEET (4:48)

SOUL SACRIFICE

SOUR SACRIFICE (6:48)

MOSI

TRANCE EMPOPE EXPRESS (6:49)

RISING HIGH COLLECTIVE

REACH (7:08)

N-TRANCE

SOLAR POWER (6:)

LOVE 4 SALE

DO YOU FEEL SO RIGHT (6:18)

HARRAM

ENMA GARRIB (4:04)

THE DICEMAN

SUPERVISOR ERROR (6:58)

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M.O.T.

"19.99"

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| 1. Messiah Records Theme | 1:09 |
|--------------------------|------|
| 2. Emes G | 5:51 |
| 3. Psychosemitic | 3:13 |
| 4. Town Car | 3:45 |
| 5. Double Dutch Lunch | 3:38 |
| 6. So Sue Me | 2:58 |
| 7. Havana Nagilah | 3:56 |
| 8. Kosher Nostra | 3:48 |
| 9. Hebro National Anthem | 1:44 |
| 10. Oh God, Get A Job | 2:40 |
| 11. Viva Oy Vegas | 4:13 |
| 12 19 99 | 1.01 |

TOTAL 38:02



CD-REFERENCE





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Paul Hardcastle JAZZMASTERS The Greatest Hits

- 1. SHINE (5:02)
- 2. LOST SUMMER (5:19)
- 3. FEEL THE BREEZE (5:21)
- 4. PEACE ON EARTH (5:35)
- WALKIN' TO FREEDOM (4:48)
- BIRD ISLAND (4:26)
- 7. JOKERS WILD (SMOOTH JAZZ MIX) (4:01)
- 8. LOST IN SPACE (4:56)
- 9. PARADISE COVE (5:09)
- 10. FOREVER DREAMIN' (4:49)
- 11. SHELBI (4:02)
- 12. NORTHERN LIGHTS (5:37)
- 13. WONDERLAND (4:50)
- 14. LONDON CHIMES (4:12)

Produced by PAUL HARDCASTLE

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CAT MUSIC SONYLEC



l Got You (I Feel Good) Sexmachine Georgia On My Mind



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1. I Got You (I Feel Good) 3'31
2. Gonna Have A Funky Good Time 2'43
3. Cold Sweat area

4. I Got The Feelin' 2'49

5. Sexmachine 4'17

6. Get Up Offa That Thing 2'18
7. Please, Please, Please 3'54

8. Georgia On My Mind 5'53

9. Try Me 5'31

10. Medley: It's A Man's, Man's, Man's World/Lost Someone/

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James Brown

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EVENTIDE

1. Sound surfer 2. (inner sanctuary 3. Set the way walk you 4. \$\psi\ wakation

5. S ∆ in utter suchness 6. Sdragonflies 7. water sculptures 8. ∆ bathing in the light

9. shanti praia 10. solar explosion, bonustrach from the album 'In love with Life' 11.the last thing, you heard about yourself - bonus track with Hariprasad Chaurasia, flute.

Solo artistes

L. SUBRAMANIAM : Violin (9)

Devaki Pandit : Vocal (A)

Brij Narayan : Sarod (\$)

Sunil : Sitar (()

Spanish Guitar solo on track No. 5 by Devapath, Mrindangam by Govinath,
Mouth Harp by Yogi Raj, Voice on track No. 4 by Usha Saveer, Specish Guitar on track No. 11
by Uli Schachtner, Lyrics on track No. 11 with permission of Anubh wa
DD-1000 Mastering: Devashish Roy; Graphic design by Connexion.

all musical compositions and arrangements, all other instruments played, vocals, production, mix, coverpainting, by Amarcesh Leib



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- 1. Beloved (7:22)
- 2. Puzzle Pieces (3:15)
- 3. Unknown Answers (6:04)
- 4. Sombrero Viejo (7:06)
- 5. Raccoon Dance (1:31)
- 6. Snowflake/Purple Sky (6:25)
- 7. Leaders Choice (9:04)
- 8. Cindra (4:37)
- 9. Songs of Life (12:17)



All songs © 2000 Tom Dest and ® Dest's Best Music {BMI}
Track 4 written and © 1999 Larry Derdien
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Contact us at Destsbest@aol.com





Waiting Down Here At The River

- 2. Waiting Down Here at the River
- 4. In the Valley He Restoreth My Soul
- 5. I Am Praying Blessed Savior



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Tom Dest & Lani Destatitude of gratitude of

- 1. Treading Water 4:47
- 2. Let Go 3:35
- 3. Inside My Prayers 8:08
- 4. In The Flow 6:40
- 5. drum solo #1 4:18
- 6. #1 Babe 5:44
- 7. Say What U Want 3:30

- 8. Let It Out 1:16
- 9. drum solo #2 2:18
- 10. Attitude of Gratitude 7:54
 - 11. Singin' in the Same Key 4:01
 - 12. Sweet Virginity 3:56
 - 13. God Over Yonder 5:09

07140-2105-0

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ERIC CLAPTON BOBBY WHITLOCK JIM GORDON CARL RADLE DUANE ALLMAN



- 1. I LOOKED AWAY 3:03
- 2. BELL BOTTOM BLUES 5:01
- 3. KEEP ON GROWING 6:20
- 4. NOBODY KNOWS YOU WHEN
 YOU'RE DOWN AND OUT 4:56
- 5. I AM YOURS 3:34
- 6. ANYDAY 6:34

RETURN 11 11 HOUSE

7. KEY TO THE HIGHWAY 9:37

- 8. TELL THE TRUTH 6:37
- 9. WHY DOES LOVE GOT TO BE SO SAD? 4:41
- 10. HAVE YOU EVER LOVED A WOMAN 6:51
- 11. LITTLE WING 5:32 12. IT'S TOO LATE 3:48
- 12. If S 100 LATE 3:48
- 14. THORN TREE IN THE GARDEN 2:49

EXECUTIVE PRODUCER: TOM DOWD PRODUCED & ARRANGED BY THE DOMINOS

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ACCEPT NO SUBSTITUTE

1 BAND INTRODUCTION 00:39

2 HEAVEN AND HELL 4:16 (J.Entwistle)

3 I CAN'T EXPLAIN 2:48 (P.Townshend) 4 FORTUNE TELLER 4:32 (Neville)

5 YOUNG MAN BLUES 9:12 (Ellisse)

6 OVERTURE 3:03

7 IT'S A BOY 3:20

8 1921 2 38

9 AMAZING JOURNEY RKS 7:52

10 EYESIGHT TO THE BLID MIRACLE CURE 4:55

Recorded Live in SAN FRANCISCO 1969

Total Running Time 53:40

11 SUMMERTIME BLUES (Cochran/Capehat)

12 SHAKIN' ALLOVER 6:50 (Heath)

All Songs by THE WHO unless otherwise stated.





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| 1 | Asshole (Hero) | 4:15 |
|----|---------------------|------|
| | Classy Lincoln | 2:49 |
| 3 | Work Sux | 3:39 |
| 4 | Stupid Soft | 5:12 |
| 5 | Happy Apparatus | 4:32 |
| 6 | Bad Blood | 3:02 |
| | Sexual Genius | 4:28 |
| 8 | Workin the Wah | 4:26 |
| 9 | Hangin, Not Bangin, | 5:00 |
| 10 | Fairy Queen | 4:05 |
| 11 | Stereoltype | 2:37 |

Thanks to: Ron K., Hank Goldknuckle, Raquel Aceves. Susie Stolberg, Qween B., Dan Gorman, and your mama.



Performed By The Counidown Singers

| | n't Take My Eyes Off You3: Crewe / B. Gaudio - Four Seasons) | 46 |
|-------|---|-----|
| | n I Dreaming | 04 |
| (Ma | oodbye To My Homies | 03 |
| | st The Two Of Us | 53 |
| (J. | s Tricky | 35 |
| (S. | ard Knock Life (Ghetto Anthem) Carter / M. James / C. Strouse / M. Charmin - Lil Lu Lu / EMI Blackwood / / Instantly) | 00 |
| 7. Lo | | 18 |
| | ther4: mith / Olivier / Barnes / Michael / Overbig - LL Cool J / Def Jam / Slam U Well / appell / Jelly's J | 45 |
| 9. Av | enues 4 Grant - Intersong / Warner Chappell) | :11 |
| (Ć. | pnotize | 38 |

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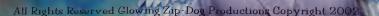
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PROJECT SIPOWITT

- 1: PRELUDE
- 2: BLUET
- 3: INSIDE OUT
- 4: SMOOTH
- 5: MR. FUNTASTIC
- 6: FRESH POOT
- 7: BEAN
- 8: DR. ASTRONAUT
- 9: MALI















songs wrillen by Gitty and Kevin Breit, except "Cause We Had It All" written by Gary, Kevin and Garth Breit; and "Magdalene" written by Gary and Kevin Breit and Lorry Kirkwood.



Side B Stereo 8410-1-R-B

1. One Man's Cilmate 5:26

2. Wide World 4:31

3. Magdalene 4:07

4. Cause We Had It All 4:04

All songs written by Gary and Kevin Breit, except "Cause We Had It All" written by Gary, Kevin and Garth Breit; and "Magdalene"

Produced by Tom Treumuth

Additional recording on "You'll Never Be Without Me"

'Going Down'' Mixed by Stephen W. Taylei

@ 1988 RMG MUSIC

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Part 3

Narrated by Dan Donovan



STEREO LP 5056 SIDE A

- 1. PLEDGING MY LOVE Johnny Ace
- 2. AT MY FRONT DOOR El Dorados
- 3. STORY UNTOLD Nutmeas
- 4. CHURCH BELLS MAY RING Willows
- 5. MY PRAYER Platters
- 6. GOODNITE, SWEETHEART, GOODNITE

OSP NITE RECORDS - 1005 CHESTNUT ST. PHILA. P.



Part 3

Narrated by Dan Donovan



STEREO LP 5056 SIDE D

- 1. LITTLE STAR Elegants
- 2. TRICKLE, TRICKLE Videos
- 3. SEA OF LOVE Phil Phillips
- 4. PERSONALITY Lloyd Price
- 5. THERE'S A MOON OUT TONIGHT Capris
- 6. BROKEN HEARTED MELODY -

OST NITE RECORDS - 1005 CHESTNUT ST. PHILA.



Part 3

Narrated by Dan Donovan



STEREO LP 5056 SIDE B

- 1. YOUNG LOVE Sonny James
- 2. OH WHAT A NITE Dells
- 3. A ROSE AND A BABY RUTH -George Hamilton IV
- 4. TEEN-AGE CRUSH Tommy Sands
- 5. GONE Ferlin Husky
- 6. DESERIE Charts

LOST WITE RECORDS - 1005 CHESTNUT ST. PHILA.



Part 3

Narrated by Dan Donovan



STEREO LP 5056 SIDE C

- 1. DIANA Paul Anka
- 2. LONG LONELY NIGHTS -

Lee Andrews & The Hearts

- 3. TONITE, TONITE Mello-Kings
- 4. AT THE HOP Danny & The Juniors
- 5. TO THE AISLE Five Satins

OSP NITE RECORDS - 1005 CHESTNUT ST. PHILA.



WFILHISTORY OF ROCK THE FIFTIES — PART I



- 1. WHY DO FOOLS FALL IN LOVE -FRANKIE LYMON
- 2. IN THE STILL OF THE NIGHT FIVE SATINS
- 3. COME GO WITH ME DELL VIKINGS
- 4. LITTLE DARLIN' DIAMONDS
- 5. WHOLE LOT OF SHAKIN' GOING ON -JERRY LEE LEWIS

OST NITE RECORDS - 1005 CHESTNUT ST. PHILA.



HISTORY OF ROCK THE FIFTIES — PART I



- 1. STAGGER LEE LLOYD PRICE
- 2. IT'S ONLY MAKE BELIEVE CONWAY TWITTY
- 3. IT'S ALL IN THE GAME TOMMY EDWARDS
- 4. DONNA RICHIE VALENS
- 5. SINCE I DON'T HAVE YOU SKYLINERS
- 6. LOVERS NEVER SAY GOODBYE -

OST NITE RECORDS - 1005 CHESTNUT ST. PHILA.



W F I L History of Rock The Fifties — Part I



RECORD NO. 2 LN-LP 2X-5044 SIDE B

- 1. LITTLE BITTY PRETTY ONE THURSTON HARRIS
- 2. COULD THIS BE MAGIC DUBS
- 3. TEARDROPS LEE ANDREWS
- 4. MAYBE CHANTELS
- 5. HAPPY HAPPY BIRTHDAY BABY TUNE WEAVERS
- 6. SWEET LITTLE SIXTEEN CHUCK BERRY OF

COST NITE RECORDS - 1005 CHESTNUT ST., PHILA.



HISTORY OF ROCK THE FIFTIES — PART I



RECORD NO. 2 LN-LP 2X-5044 SIDE C

- 1. GET A JOB SILHOUETTES
- 2. FOR YOUR PRECIOUS LOVE JERRY BUTLER
- 3. ONE SUMMER NIGHT DANLEERS
- 4. SIXTEEN CANDLES CRESTS
- 5. TEARS ON MY PILLOW -LITTLE ANTHONY
- 6. BOOK OF LOVE MONOTONES

OST NITE RECORDS - 1005 CHESTNUT ST. PHILA.

OF CALMOS OF THE TOTAL OF THE STATE OF THE S HISTORY OF BRITISH POP **VOLUME 12** IMMEDIATE, THE YOUNG BASTARD OF INDUSTRY

1. ROD STEWART: LITTLE MISS UNDERSTOOD (D'Abo)

2. CHRIS FARLOW: OUT OF TIME (Jagger-Richards)



50 052-24731 Side 1

(5C 052-24731-A)

- 3. CLIFF BENNETT: ONE WAY LOVE (Russell-Meade)
- 4. AMEN CORNER: GIN HOUSE (Fletcher-Henderson)
- 5. P.P. ARNOLD: THE FIRST CUT IS THE DEEPEST (Stevens)

6. TWICE AS MUCH: SITTIN' ON A FENCE (Jagger-Richards)

RADIOUTZENOING NAM OFTE OF ALT ZUN VERBODEN

CERTOS OF PRITICIA POR HISTORY OF BRITISH POP VOLUME 12

IMMEDIATE, THE YOUNG BASTARD OF INDUSTRY

1. AMEN CORNER: HELLO SUZIE (Wood)

2. P.P. ARNOLD: (IF YOU THINK YOU'RE) GROOVY (Marriott-Lane)



.5C 052-24731

Side 2

(5C 052-24731-B)

3. THE NICE: THE THOUGHTS OF EMERLIST DAVIACK VERYANBOIGO MILICENTE DO RE. (Emerson-O'List)

4. CHRIS FARLOW: HANDBAGS AND GLADRAGS (D'Abo)

5. TWICE AS MUCH: CRYSTAL BALL (Shuman-Fagin)

EN RADIOUITZENDING MAN DOZZO ANT ZUN VERBODEN 6. CHRIS FARLOW: THINK



BOOGALOO - Jerry J. Murray-Chi Sound & Payton Music BMI 1:46

Billy's REVUE





DEADBEAT - Lori Green 2:12

THINGS THAT YOU DO - Lori Green & Billy Bacon 1:50

BOSS CITY - Billy Bacon 1:42

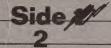
TIME AND MONEY - Mark Andreasson & Billy Bacon 2:39



LOUDER - Robt, C. Valentine 3:49

Billy'S REVUE





GLASS TWILIGHT - Lori Green 3:01

MR. REAGAN - Billy Bacon 2:43

ROUND AND ROUND - Lou Stallman & Joe Shapiro - Rush Music BMI 1:48

WORRIED MAN - Dave Guard & Tom Glazer-Beechwood Music BMI 2:40



·SEE·FOR·MILES·RECORDS·LTD·

SIDE 1

SEE 38 SEE 38/A

"BRITISH ROCK 'N' ROLL"

THE SOUTHLANDERS: 7. Ain't That A Shame (Domino)Bartholomew)
Francis Day & Hunter(EM) & 1957

THE SOUTHLANDERS: 7. Ain't That A Shame (Domino)Bartholomew)
Francis Day & Hunter(EM) & 1955

RICKY JAMES: 8. Ninety-Nine Ways
(Anthony September) Good Music Ltd @ 1957

Baby Talk (Melvin Schwarz) Burlington Music Ltd & 1959

& THE MONSTERS: 10. Cool Gool (More)Fisher) MCPS @ 1959

Original sound recordings made by EMI Records Ltd

This compilation @ 1985 See For Miles Records Ltd

@ 1985 See For Miles Records Ltd

A Colin Miles Compilation LEE LAWRENCE: 1. Don't Let Nobody Move (Roberts/Delugg) Chappell Morris Ltd. @ 1956



·SEE·FOR·MILES·RECORDS·LTD·

SIDE 2

SEE 38 SEE 38/B

"BRITISH ROCK 'N' ROLL"

DICKIE PRIDE: 1. Betty Betty (Go Steady With Me) (Ross/Barry) Peter Maurice Music Emi @ 1980 VINCE EAGER: 2. Five Days, Five Days (Franks/Rhodes/Wille) Campbell Connelly @ 1981 THE VIPERS: 3. Summertime Blues (Cohran/Capehart) Cinephonic Music Co. @ 1958 BILLY SPROUD with THE ROCK 'N' ROLL SIX: 4. If you're So Smart (How Come you Ain't Rich) (Goell/Powell) Dash Music Ltd @ 1957 CUDDLY DUDLEY: 5. Later (Schroeder/Hill) Carlin Music Corp. @ 1959 RAY ELLINGTON: 7. Living Doll (Bryant) Acuff Rose Publishing Ltd @ 1958 RAY ELLINGTON: 7. Living Doll (Bryant) Acuff Rose Publishing Ltd @ 1958 RAY ELLINGTON: 7. Crazy Little Daisy (Glasser) Yale Music Corp. @ 1958 VINCE EAGER: 10. No More (Sanders/Martin) Carlin Music Corp. @ 1958 VINCE EAGER: 10. No More (Sanders/Martin) Carlin Music Corp. @ 1958 Original sound recordings made by EMI Records Ltd

**This compilation @ 1985 by See for Miles Records Ltd

**Original sound recordings made by EMI Records Ltd

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**The Record DICKIE PRIDE: 1. Betty Betty (Go Steady With Me) (Ross|Barry) Peter Maurice Music/ Emi @ 1960 VINCE EAGER: 2. Five Days, Five Days (Franks|Rhodes|Willie) Campbell



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motion SIDE 331/3 RPM

SERIOUS LOVER 3:49

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SIDE



LOVE SECRET 3:03

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"A HEAD OF HIS TIME"
ROY HEAD

SIDE A STEREO



DOSD-2066 (DOSD-2066-A)

 ONE NIGHT (Dave Bartholemew/Pearl King) Travis Music, Co./Belinda Music (BMI) 2:52

2. I LOVE HER LIKE SUMMER IN THE COUNTRY (Earl "The Pearl" Conley) Blue Moon Music (ASCAP) 2:25

3. GOING DOWN SLOW (Bobby Bond) Tree Publishing

Co., Inc., (BMI) 2:48

4. ANGEL WITH A BROKEN WING (Don Goodman, Bud Reneau, Mark Sherrill) Highball Music, (BMI)/ Lowball Music, (ASCAP) 2:25

 JUST BECAUSE (Lloyd Price) ABC/Dunhill Music, Inc. (BMI) 2:47

PRODUCED BY BUD LOGAN ®1976, ABC Records, Inc.



"A HEAD OF HIS TIME"
ROY HEAD

SIDE B STEREO



DOSD-2066 (DOSD-2066-B)

- 1. GEORGIA ON MY MIND Stuart Gorrell/Hoagie Carmichael)
 Peer International, Corp. (BMI) 2:50
- Medley: BLUE MOON OF KENTUCKY (Bill Monroe) Peer International, Corp. (BMI)
 WHEN BY BLUE MOON TURNS TO GOLD AGAIN (Wiley Walker/Gene Sullivan) Peer International, Corp. (BMI) 2:17
- TILL THE STORM IS GONE (Royce Porter/Red Lane)
 Tree Publishing Co., Inc., (BMI) 2:46
- BABY PLEASE DON'T STONE ME ANYMORE (Doodle Owens/Gene Vowell) Belinda Music, (BMI) 2:52
- 5. YOU'LL NEVER WALK ALONE (Oscar Hammerstein II/ Richard Rodgers) Williamson Music, Inc., (ASCAP) 2:50

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SIDE A **AVLP 9001**



All songs published by Verdelak Manor Music/BMI (unless noted)

THE VIEW FROM MY BACK DOOR - J.D. Peterson/3:39

(Peterson)

DESPERATE - Lary Paul/3:46

YOU OUGHT TO BE IN PICTURES-Outcast/2:41

(Lopez/Smith)
PIECES - Krystal X/3:30
(Reilly)

PICOPOS
(Reilly)

Octavia/3:15
(R's It Music/BMI-Zison)

APES 412 W. KNOWLTON

(REDIA)

(REDIA)

(REDIA)

(REDIA)





SIDE B **AVLP 9001**



Verdelak Manor Music/BMI (unless noted)

NOW THAT IT'S OVER - Makeshift/3:30

COMPETITION - Jeanne Barnett & The Emergency Band/4:22 (Barnett/Gordon/Bum Bum Publishing)
IVE GOT A SECRET - The PoorBoys/3:58
(Hagel)
MY SON - The Sky Brady Band/4:59
(Brady/Stone)

PROPOS

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SCRM-3 SIDE A 33 1/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

PRIMITONS "You'll Never Know" 3:44
(M. Roden, S. Truelove)
THE STATICS "Transistor Radio" 2:21
(The Statics)
ECHO "Mannequin Man" 2:45
(B. Broussard)
LUNG OVERCOAT "Maybe We've Gone" 3:26
(Lung Overcoat)
SNAKEOUT "Surfabilly" 2:37
(L. Puch)
BEDFUL OF METAPHYSICIANS "The Wish I Had
Gone To Vietnam Blues" 3:57
(D. Condominium, B. Diode)

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SCRM-3 SIDE B 33 1/3 RPM STEREO



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THE UPTOWN RULERS "Sneakin' Out" 3:49
(The Uptown Rulers)
THE SCHEMERS "Valley Of Love" 3:54
(M. Cutler)

22 CAVE GODS "Cave God Chant" 3:20
(22 Cave Gods)
NINTH COLUMN "Bela's Box" 3:17
(M. Curry, L. Curry, S. Beeson)
PS "House With No Windows" 2:15
(B. Harvey)
PIRATE RADIO "You Are The Knife" 4:28
(R. Radtke)



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SCRM-4 SIDE A 33 1/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

RASH OF STABBINGS "Wasted Years" 3:35
(R. Hymers, K. Fidrych)
UGLY AMERICANS "Outer Limits" 2:53
(T. Eschliman)
OTHER VOICES "Black & White Photos" 2:14
(Allison, Charatan, Prevots)
BEAUTY CONSTANT "Second Minor One" 3:45
(C. Hahn)
ALGEBRA SUICIDE "A Flock Of Crows" 2:42
(Tomkiw, Hedeker)
WHIRLING DERVISHES "Do You Like Love" 4:07
(R Ardrey, D. Dazzo)



("Sampler Containing Really Exciting American Music")
EXECUTIVE PRODUCERS: PETER GORDON AND IRA ROBBINS

SCRM-4 SIDE B 33 1/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

THE KOPTERZ "Sunnyside" 3:22 (The Kopterz)

BITE LIKE A KITTY "Changed My Life" 3:48

(E. Muir)

O POSITIVE "Pictures" 3:10 (Hearlihy, Ingham, Petitt)

THE BELL SYSTEM "America Now" 4:14

(CW Bell)

BAND 19 "Your Eyes" 3:06

(Richard, Parsons)

SMOKELESS ZONE "(We Should Be) Together" 3:01

(S. Sullivant)



VIVALDI

CONCERTO IN A MAJOR, F. 1 no. 106

I. Allegro molto 2. Largo 3. Allegro

CONCERTO IN C MINOR F. 1 no. 2

("Il Sospetto")

4. Allegro 5. Andante 6. Allegro

(S1-36001) 331/3

NATHAN MILSTEIN (Violin)

with Chamber Orchestra Recorded in U.S.A. Manufactured in U.S.A.

STEREO



SIDE 2



S. 36001 (\$2-36001) 331/3

VIVALDI

CONCERTO IN C MAJOR F. 1 no. 3

I. Allegro 2. Largo 3. Allegro

CONCERTO IN A MAJOR F. 1 no. 5

4. Allegro molto 5. Largo 6. Allegro

NATHAN MILSTEIN (Violin)

with Chamber Orchestra Recorded in U.S.A. Manufactured in U.S.A.

STEREO











S

OF THE

DAS



33 1/3 R.P.M. DAS-0014 1st. Oct. 1981 Net. W. 140gr.

THE RECORD THE WORK OF THE WORK THE PROPERTY OWNER OF CULTURE & INFORMATION REPRODUCT

산울림의 동요 제2집

1. 산할아버지

등 산

집에 갈래

큰 나 무

행복의 나라로

REPRODUCED

PEG. NO. 25 DAE SEONG RECORDS CO. LTC MO BORDS TO STEE MAN BORDS T REG. NO. 25

RECORD



DAS

OF THIS RECORD PROHIBITED







FACE 1

SY 102

- 1. TI ANITA Musique: E. Vincent Paroles: M.A. Bazile
- 2. OU PA KAMPE SOU ANYIN Paroles et Musique:
- R. Benjamin
 3. JALOUZI
 Paroles et Musique
 System Band

Produit par Marc A. Chevalier (718) 284-2298



1. MOVE SOUVNI Musique: System Band Paroles: M.A. Bazile

2. KOUBABA

Paroles et Musique; E. Vincent

3. REALITE DE LA VIE

Paroles et Musique: R. Smith

4. AMBIANS

Paroles et Musique: E. Vincent

Produit par Marc A. Chevalier (718) 284-2298





PRODUCED BY "THE MIDNITE CREEPER"

Side One 331/4 RPM STEREO #KL-101-A



P 1987 RECORDS

1. FULL MOON 2 52
1987 Paul David Kilesin
2. BRAVE NEW GIRL 3 28
1987 Paul David Kilesin
(for size Miss (BMI))

MUSICAL PRODUCTIONS, P.O. BOX as 18.

PRODUCED BY "THE MIDNITE CREEPER"

Side Two 331/3 RPM STEREO #KL-101-B



P 1987 RECORDS

1. FALLING IN LOVE AGAIN 3:05

1980 R Fererro, L Lee, L Zamperini
Undercover Music Scoot Tunes;
Lukey Toones, (ASCAP)

2. SOMEDAY 3:52

1981 Paul David Killeen
Mistral Publishing (BMI)

MUSICAL PRODUCTIONS, P.O. BOX ASIAS.



O. B. MC CLINTON

E 40674 AL 40674



1. TURN THE MUSIC ON

IS A TRADEMARK OF CBS INC. / MARCA REG.



O. B. MC LLINTON THE ONLY ONE

FE 40674 B. 40674



@ 1987 CBS Inc.

1. (COUNTRY MUSIC 16) AMERICAN SOUL

O B. McClinion—S Moveles = (ASCAP) 2:50

2. LOVE IS L. A L. III THE WIND

3. GOO OVE LOOK

O B, W-C inten=[/,5CAP, 2,35

5 | WON'T LEY TOR SET OVER ME

FERICI, IS A TRADEMARK OF CBS INC. / MARCH



VARIOUS ARTIST

"1998 Year End Medley"

BPM 126.9-135.9 / Time 13'26"

Intro: 32 (00") Break: ---- Outro: 32/32 (12'52")

Digital Mix by Scott Mocha



17-7 SIDE A 45 RPM

Produced by Rou Hester



Deep Dish

"THE FUTURE OF THE FUTURE (STAY GOLD)" (Deep Dish/B. Watt)

BPM 122.0 / Time 6'35"

Intro: 32/32 (00") Break: 32/32 (3'24") Outro: 32/32 (6'01")

Digital Mix by Christopher J. Racine courtesy of Arista Records

Thanks to Danny Coniglio at Arista



1フ-フ SIDEB 45 RPM

Britney Spears "...BABY ONE MORE TIME" (M. Martin)

BPM 93.2 / Time 6'05"

Intro: 16/16 (04") Break: 32 (3'50") Outro: 16/16 (5'43")

Digital Mix by Robert Farrell

courtesy of Jive Records

Thanks to John "The Horse" McMann at Jive

Ron Hester Produced Produced or spen steely Produced by Ron Hester



Joi Cardwell "POWER"

(J. Cardwell)

BPM 127.9 / Time 6'33"

Intro: 32/32 (00") Break: ---- Outro: 32/32 (6'01")

Digital Mix by Chris "The Greek" Panaghi courtesy of Eightball Records

Thanks to Alex Kaplin at Eightball



17-7 SIDEC 45 RPM

Boioboi Featuring Kim Thomas "OPEN YOUR HEART"

(M. Walker)

BPM 128.0 / Time 7'03"

Intro: 32/32 (00") Break: 32/32 (3'59") Outro: 32/32 (6'29")

Digital Mix by Ron Hester

courtesy of Max Music

Thanks to Rama Barwick at Max Music

Ron Hester O Produced Assessment of the State Street Street Produced by Ron Hester



Novy Vs. Eniac Featuring Virginia "SUPERSTAR" (T. Novy/Eniac)

BPM 129.9 / Time 6'24"

Intro: 32/32 (00") Break: 32/32 (3'56") Outro: 32/32 (5'54")

Digital Mix by Chris "The Greek" Panaghi courtesy of Logic Records

Thanks to Kelly Schweinsberg & DJ Geoffe at Local

17-7 SIDED **45 RPM**

So Pure! Featuring Sheleen Thomas "CHANGES"

(K. Krytell)

BPM 128.8 / Time 7'13"

Intro: 32/32 (00") Break: 32/32 (3'58") Outro: 32/32 (6'42")

Digital Mix by Dave Gadbois

courtesy of Cutting Records Thanks to Joey Ruiz at Cutting

Ron Hester Produced

Produc Produced by Ron Hester



AEther

"GIVE AWAY MY FEAR" (D. Trimble/B. Imhoff/C. Kentis/D. Palmer)

BPM 130.5 / Time 5'46"

Intro: 32/32 (00") Break: 32/32 (3'40") Outro: 32/32 (5'16")

Digital Mix by Robert Farrell

courtesy of Eightball Records Thanks to Alex Kaplin at Eightball



1フ-フ SIDEE **45 RPM**

Engelbert Humperdinck

"RELEASE ME/GOTTA GET RELEASE"

(McCall/Miller/Pebworth/Wount/Harris/Cox)

BPM 132.0 / Time 5'39"

Intro: 32/32 (00") Break: ---- Outro: 32/32 (5'05")

Remix Produced by Chris Cox

courtesy of Interhit Records Thanks to Chris Cox & Jeff Johnson at Interhit

Ron Hester Produced Produced See spen seems Produced by Ron Hester



Point Of Grace "STEADY ON"

(G. Cunningham/M. Huesmann)

BPM 130.1/ Time 7'12"

Intro: 32 (00") Break: 32 (4'14") Outro: 32 (6'57")

Digital Mix by Steven Tucker

courtesy of Epic Records Thanks to Frank Ceraolo at Epig



45 RPIV

45 RPIV

45 RPIV

Coro "SHADOWS"

(W. Yepez/R. Esco)

BPM 130.6 / Time 6'19"

Intro: 32/32 (00") Break: 32/32/32 (3'35") Outro: 32/32/32 (5'34")

Digital Mix by Dave Gadbois

Produced b Produced by Ron Hester



GRUPO SANDUNGA

"LA UNICA"

TH-Rodven 2700



LADO A STEREO 33 1/3 RPM

P 1989

1.-TODO LO LLENAS TU (Hugo Ortega) (Hugo Urtega)

2.-ERES TODO PARA MI
(Juan Pablo)

3.-BAJO LA LLUVIA
(Hansel Camacho)

4.-CUANDO VUELVAS A ENAMORARTE DE MI
(D.R.A.)

(D.R.A.)

(D.R.A.)

(D.R.A.)

(D.R.A.)





GRUPO SANDUNGA "LA UNICA"

TH-Rodven 2700



LADO B **STEREO** 33 1/3 RPM

P 1989

1.-ESO NO TE QUEDA BIEN (Eddy Guerra)
2.-LA UNICA
(Luis Angel)
3.-COLOMBIA TIERRA QUERIDA
(Lucho Bermudez)
4.-TANTO TIEMPO
(Hansel Camacho)

(Hansel Camacho) (Eddy Guerra)



MALL IN CT HOLAIN



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33<u>1</u> (XEX.798)

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2

PMC 7113

BIX & TRAM-1929 PLUS

1. TRUMBOLOGY (Trumbauer) Robbins Mus. Mecolico. BIEM. F. Day. Fr. Melodie. NCB. **2. FOR NO REASON AT ALL (Meyer—Young—Lewis) F. Day. Mecolico. BIEM. **3. WRINGIN' AND TWISTIN' (Trumbauer—Waller) Robbins Mus. Mecolico. BIEM. F. Day. Fr. Melodie. NCB. *4. THERE AIN'T NO LAND LIKE DIXIELAND TO ME (Donaidson) F. Day. Mecolico. BIEM. Fr. Melodie. NCB. 5. THERE'S A CRADLE IN CAROLINE (Lewis—Young—Ahiert) Feldman. Mecolico. Milis Mus. 6. SUGAR (Yellen—Ager) L. Wright. Mecolico. BIEM. NCB. 7. MANHATTAN RAG (Carmichael) Milis Mus. Mecolico

*The Broadway Bellhops **Tram, BIx & Eddle
BIX BEIDERBECKE with
FRANKIE TRUMBAUER & His Orchestra

EMI

MAG



SIDE 1

(AXDM 10015) Big 3 Music Ltd. (1,2,8) Campbell Connelly Music

AJA 5005 Mono 33 % r.p.m. P 1981 Academy Sound & Vision Ltd.

Cambell Connelly Music
Co. Ltd. (3,5,6,7)
Francis Day & Hunter
Music Ltd. (4)
Lawrence Wright
Music Ltd. (9,10)

BIX 'N' BING

1. CHANGES (Donaldson)

2. (WHAT ARE YOU WAITING FOR) MARY (Donaldson)
3. THERE AIN'T NO SWEET MAN THAT'S WORTH
THE SALT OF MY TEARS (Fisher)

4. SUNSHINE (Berlin)

5. MISSISSIPPI MUD (Barris, Cavanaugh)
6. HIGH WATER (Brennan, McCurdy)
7. FROM MONDAY ON (Barris, Crosby)
8. LOVABLE (Holmes, Whiting, Simons)
9. MY PET (Yellen, Ager)

10. LOUISIANA (Razaf, Schafer, Johnson)

BIX BEIDERBECKE/BING CROSBY

PAUL WHITEMAN AND
HIS ORCHESTRA

WORK RESERVED, UNAUTHORISED COPYING, PUBLIC PERFORMANCE.









SIDEONE

PURE METAL SPCN7900602534

TEMPEST/A Coming Storm

KIDS ARE GONNA ROCK / 3:47 Mick Rowe

GOLGOTHA / 5:11 Mick Rowe

WATCH OUT / 3:02

J.R. Rowe, Chris McCollum GAMES WITH GOD / 3:36

Mick Rowe

TELL ME / 4:14

Mick Rowe, Chris McCollum

All songs: © 1987 Pure Metal Music/SESAC except "All My Days", "Tell Me", "Watch Out": Pure Metal Music SESAC/Greg Nelson Music/BMI/

New Wings Music/BMI



PURE METAL SPCN7900602534

TEMPEST/A Coming Storm

SIDETWO

METAL MISSION / 3:49
Mick and J.R. Rowe
GOD'S WILL BE DONE / 2:07
Mick Rowe
ALL MY DAYS / 4:11
Mick Rowe, Chris McCollum, Michael Millet
IN HIS NAME (Rock On) / 4:51
Mick Rowe

All songs: © 1987 Pure Metal Music/SESAC except
"All My Days", "Tell Me", "Watch Out": Pure Metal Music/
SESAC/Greg Nelson Music/BMI/New Wings Music/BMI



SIDE ONE



Michael Smith

- 1. Panther In Michigan (4:52)
 - 2. Demon Lover (5:32)
 - 3. Spoon River (6:12)
 - 4. The Dutchman (5:00)

All Compositions by Michael Smith/Bird Ave. Pub./BMI





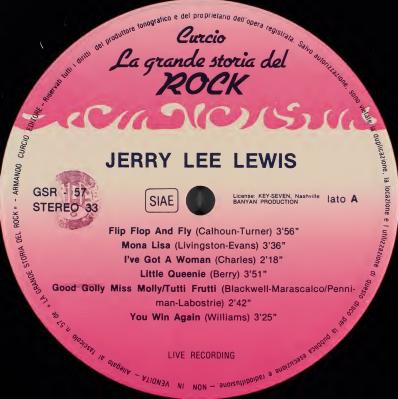
Michael Smith

(45290)

- 1. Ballad Of Dan Moody (5:01)
- 2. Last Day Of Pompeii (4:50)
 - 3. Vampire (5:54)
 - 4. Coleen's Song (3:39)

All Compositions by Michael Smith/Bird Ave. Pub./BMI











Presenta

"Una Preduccion Ne RICARDO REVES"



学 岁 0004

MDCA

HECTOR RAMOS "Para todo el mundo"

1. El me la hacella page (3:49)

2. Supervise (3:43)

3. La otra (4:40)

ALDEMAN CONA Y
OCTAVIO CANO MENDEZ

Manufacturado por 7th Galary Respus.

1981





Presenta

Una Produccion de RICARDO REYES"



LP # 004

LADOS



1 Respetala (4:34)

2. Te Quiere mi vida (3:04) 3. Tu (3:09)

4. Yare (4:53)

ALDEMAN ARONA Y
OCTAVIO CANO MENDEZ

Manufacturado por 7th Galary Records, Ques canal



MUSICAL PRODUCTIONS

LIMI-T2

LADO A 33 1/3 RPM STEREO



MP-6047 ©P 1991

YO QUIERO BAILAR (J. Rafael Rodríguez)-NOTA VEN ACA (D.R.) AMOR ETERNO

(Luis Pacheco)

PRENDA QUERIDA
(D.R.)

(D.R.)

PRODUCTIONS P. O. BOX 5266 48. MIAMI, FL. 33152.6648

MUSICAL PRODUCTIONS

LIMI-T 21

LADO B 33 1/3 RPM **STEREO**

MP-6047 ©P 1991

TE SEGUIRE QUERIENDO (Alvaro Torres)

TENGO UNA PENA

(Elvin Torres Serrant)—NOTA **NO LE GUSTAN LAS MUJERES**

(J. Rafael Rodríguez)

NO ESTA EN NA
(D.R.)

PRODUCTIONS P. O. BOX 5266 48. MIAMI. FL. 33182.6648





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107-A Collector's Item

1. HALLELUJAH (8-F) 2. GET HAPPY (9-D)

3. SLAM SLAM BLUES (10-B)

4. CONGO BLUES (11-C)

& DHORNO SEPTET

SPOT



107-B Collector's Item

All rights reserved P 1975

- 1. HALLELUJAH (8-A)
- 2. GET HAPPY (9-B)
 - 3. SLAM SLAM BLUES (10-A)
 - 4. CONGO BLUES (excerpt)
 - 5. CONGO BLUES (excerpt)
 - 6. CONGO BLUES (11-A)



SIDE ONE

It's Just A Matter (3:03)

She Is My Reason (3:30)

Come Back To Me (4:23)

Convenient Love (3:30)

©'82 TOH TUNES

®'82 HOT MASTERS PROD. INC., **NEW YORK**

Promotional Use Only



SIDE TWO

I'm Gonna See About Love (3:18)
Promises (3:27)
Don't You Go (2:37)

©'82 TOH TUNES

®'82 HOT MASTERS PROD. INC.,
NEW YORK

Promotional Use Only



THE BOONE GIRLS

Cherry, Lindy, Debby & Laury

SIDE 1



LL-1022

1. TIME FOR DYIN' (Bill Sprouse, Jr.) (Bill Sprouse, Jr.-ASCAP-2:02)

2. THE FIRST BUTTERFLY (Cherry Boone O'Neill-Anne Herring)
(Spoone Music-ASCAP-3:57)

3. ONE TO ONE (Cherry Boone O'Neill-Kim Tempereau)
(Spoone Music-ASCAP-3:40)

4. FATHER GOD (Cherry Boone O'Neill) (Spoone Music-ASCAP-3:19)

5. BLUEBIRD (Randy Edelman) (Irving Music, Inc.-Piano Picker Music-BMI-3:16)

> P 1976 LAMB & LION/ ACTON RECORDS

LAMB & LION LOS ANGELES, CALIFORNIA



THE BOONE GIRLS

Cherry, Lindy, Debby & Laury

SIDE 2



LL-1022

1. GLASS CASTLE (Bill Sprouse, Jr.)
(Bill Sprouse, Jr.-ASCAP-3:45)
2. CINDERELLA (Laury Boone-Tom Stipe)
(Spoone Music-ASCAP-3:03)
3. I DON'T KNOW (Chip Hand)
(Casseym Music-Spoone Music-ASCAP-3:15)
4. I THINK I CAN HEAR YOU (Carole King)
(Colgems Music Corp.-ASCAP-3:00)
5. WATERGRAVE (Steve Chapman)
(Monk & Tid Music-SESAC-4:04)
6. TIME FOR DYIN' (Reprise) (Bill Sprouse, Jr.)
(Bill Sprouse, Jr.-ASCAP-1:46)

© 1976 LAMB & LION/
ACTON RECORDS

ACTON RECORDS

LION LOS ANGELES, CALIFORNIA



Tim Davis presents

Another Turn of the Wheel

Stereo



Side One

- 1. Another Turn of the Wheel T. Davis
- 2. Cloudy Day T. Davis
- O Captain Poem by: Walt Whitman, Music by: T. Davis
- Later Daze S. Hardie-Birney, J. Bove, J. Russell, B. Windley
- 5. You Knocked the Wind T. Davis

Veritable Music Co. (BMI) 1978

entific records

Tim Davis presents

Another Turn of the Wheel

Stereo 1154



Side Two

- 1. Riding Drunk T. Davis
- 2. Gotta Get Back T. Davis
- 3. Famous S. Hardie-Birney
- 4. Prisoner of Patuxent M. Fox
- 5. Northern Lights T. Davis

"Bowling Green John" Cephas "Harmonica Phil" Wiggins **Sweet Bitter Blues**

LR 42.054 @ 1983

L+R Records GmbH

Distributed by Bellaphon International Sound Service



- 1. Sweet Bitter Blues
- 2. St. James Infirmary 3. I Saw The Light 2'50

orbehalten. Kein Verleih! Keine unerlaubte Vernelfahigung.

"Bowling Green John" Cephas "Harmonica Phil" Wiggins **Sweet Bitter Blues**

LR 42.054

P 1983

L+R Records GmbH

Distributed by Bellaphon International Sound Service



Woman 3'15

6. Louisiana Chase 3'15
Unless otherwise indicated all songs are written and composed by John Cephas and Phil Wiggins 3. Roberta — A Thousand Miles From Home

DAISINETS MOVIE FORATS

1, THE MESSAGE APTER MUSIC MCCORN TO COME INC.

Z EAR WASH. Rook Royce © 1976 MCA Rescords, Inc.

SIDE ONE



BU 5400

7

1. THERE FINISH SHAFF, New Mayes
Courses of Shie Records

d. Exertination's paratic., Nilsson
Courney of NCA Records

L. Star WARS (WENE FROM "STAR WARS"). . Own

Country of Imparts Music Inc.

1952 Ward-Jehnston Supplement the Torston Co. Inc. Anjwerthon, WI 53201 Marie & Pontad of U.S.A.

EARSINETS MENTER FRANK

1. Then The Marrier Principle MRMATERS AND ADDRESS CHARGE STATES AND ADDRESS A

 DOSE THERE THE METHOD IN A PROPERTY OF PROPERTY OF THE PROPERTY O

SIDE TWO



BU 5400

74

F. ALAR - Alinea Creations of Internet Mosts

4. THE PURE PROPERTY HIS TIME TO A MANAGE CARE
PROJECTION ASSOCIATION PROPERTY HIS PROPERTY CONTRACTOR OF PROPERTY.

Albert Christian President CARD (APPLICATION CONTROL AND PROJECT AND ADDRESS AND ADDRESS

A BRINGSOPS KIND SULLIN ON MI HEND, BIT THOMAS CONTROL OF THE PROPERTY OF THE

 Inc. Weed-Johnston
 Version of the Responding Co., Inc., Manuscripts (V) 5,000
 Manuscript of US 3



STITT'S BITS Vol. I SONNY STITT

1. LATER (Stitt) Frandell Music-BMI

2:57

P-7585



STEREO SIDE 1

| | 2. AVALUN (JOISON/ROSE/DESYIVA) | 2:26 |
|------------|---|--------|
| | Remick Music-ASCAP | |
| | 3. AIN'T MISBEHAVIN (Waller/Razaf-Brooks) Mills Music-ASCAP | 2:52 |
| | 4. MEAN TO ME (Turk/Ahlert) | 3:04 |
| | Cromwell Music/Fred Ahlert Music-ASCAP | |
| _ | 5. STAIRWAY TO THE STARS | 3:12 |
| 9/0 | (Parish/Malneck/Signorelli) Robbins Music | -ASCAP |
| 0.7 | 6. LIZA (Gershwin/Kahn/Gershwin) | 2:44 |
| 7/2 | New World Music-ASCAP | |
| J. O. | 7. CAN'T WE BE FRIENDS (Swift/James) | 2:37 |
| OISTRIBUTE | Harms IncASCAP | , 01 |
| | PRESTIGE RECORDS (P-7585-A) RECORDS, BERKE | LEY, |
| | - MECONDO | |
| | | |
| | | |



STITT'S BITS Vol. I **SONNY STITT**

- 1. AFTER YOU'VE GONE (Creamer/Layton) 2:25 Mayfair Music-ASCAP
- 2. OUR VERY OWN (Elliott/Young) Henry Spitzer Music-ASCAP 3:05

P-7585



STEREO SIDE 2

| | 3. S'WONDERFUL (Gershwin/Gershwin) New World Music-ASCAP | 2:24 | |
|------|---|-------|-----------|
| | 4. TO THINK YOU'VE CHOSEN ME | 3:11 | |
| | (Benjamin/Weiss) Valando Music-ASCAP 5. NICE WORK IF YOU CAN GET IT | 2:37 | |
| | (Gershwin/Gershwin) New Dawn Music/Gershwin PublASCAP | | |
| 0/5/ | 6. COUNT EVERY STAR (Gallop/Coquatrix) Pic CorpASCAP | 2:57 | -ALFORNIA |
| PID | 7. BLAZIN' (Stitt) Frandell Music-BMI | 3:15 | (OR) |
| 407 | (Bergner/Nelson) Stasny Music CorpAS | CAP | ALI |
| | 6. COUNT EVERY STAR (Gallop/Coquatrix) Pic CorpASCAP 7. BLAZIN' (Stitt) Frandell Music-BMI 8. THERE'LL NEVER BE ANOTHER YOU (Bergner/Nelson) Stasny Music CorpASC PRESTIGE RECORDS (P-7585-B) ANTASY RECORDS, BERK | ELEY, | |
| | MASY RECORDS, BER | | |
| | | | |



JAZZ

SMOKIN'

WYNTON KELLY

TLX-5010 (SLX-00653)

RECORD 1 SIDE A STEREO

- 1. TEMPERANCE
- 2. WEIRD LULLABYE

OULCY OF SERING

LINDEN, NEW JEER



SMOKIN'

WYNTON KELLY

RECORD 1 SIDEB STEREO

TLX-5010 (SLX-00654)

- 1. COME RAIN OR COME SHINE
- 2. MAKE THE MAN LOVE ME
- 3. WRINKLES
- 4. JOE'S AVENUE



JAZZ

SMOKIN'

WYNTON KELLY

RECORD 2 SIDE A STEREO

TLX-5010 (SLX-00655)

- 1. ON STAGE
- 2. SKATIN'

3. POT LUCK

3. POT LUCK

3. POT LUCK

1. THE SERVICE OF SERVINGER MEN HER HER SERVICE OF SERVICE O



JAZZ

SMOKIN'

WYNTON KELLY

RECORD 2 SIDEB STEREO

TLX-5010 (SLX-00656)

- 1. SURREY WITH THE FRINGE ON TOP
- **SASSY**
- 3. LOVE I FOUND YOU

4. JUNE NIGH.

WATERHOUSE RECORDS

ÉL-CEE-NOTES LAMONT CRANSTON BAND

All songs © 1978 Waterhouse Music, BMI, except where indicated.

SIDE ONE

STEREO

| | 1. | 12 Swing L. V. Hayes | 2:52 |
|----------|----|-------------------------------------|-----------|
| (a) | 2. | Takin' A Chance | 3:54 |
| & (3) | 3. | Bruce McCabe Close To You | 3:42 |
| (0) | 4. | Willie Dixon - ARC Music, BMI E Jam | 5:22 Mint |
| 23/ | ø. | Pat Hayes 5. The Darker Side | 6:02 Mil |

Proling Records, 807 Hennepin Ave., Minneapois

WATERHOUSE RECORDS 6

ÉL-CEE-NOTES
THE LAMONT CRANSTON BAND

All songs © 1978 Waterhouse Music, BMI, except where indicated.

STEREO SIDE TWO 1. Checking Up On My Baby 3:00 Rice Miller - ARC Music, BMI 2. Tin Pan Allev 4:22 Robert Geddins - Four Star Music, BMI 3. Riding With Daddy
Chester Burnett - Modern Music, BMI
4. Everything's Gonna Be Alright
Walter Jacobs - ARC Music, BMI
5. Lickin' Stick
Traditional, arranged by Pat Hayes

Records, 807 Hennepin Ave., Minneadolis



RED GARLAND **SO LONG BLUES**

- 1. GEE BABY, AIN'T I GOOD TO YOU 9:14 (Redman-Razaf) Michael Goldsen, Inc.-ASCAP
- 2. IN A MELLOTONE 6:56 (Duke Ellington) Robbins Music-ASCAP
- 3. THE BEST MAN 3:48

(Wise-Alfred) Vanguard Songs-BMI

1984, Fantasy Inc.

(GXY-5149-A)

RECORDS, BERKELEY, CALIFORNIA



RED GARLAND SO LONG BLUES

- 1. SO LONG BLUES 9:13 (Red Garland) Prestige Music-BMI
- 2. THEY DIDN'T BELIEVE ME 5:49 (Kern-Rourke) T. B. Harms, Inc.-ASCAP
- 3. 3-STRING BLUES 5:27

(Ron Carter) Retrac Music-BMI

® 1984, Fantasy Inc.

(GXY-5149-B)

RECORDS, BERKELEY. CALIFORNIA



SHIRLEY BASSEY **Shirley Means Bassey** Produced by Kenneth Hume

Side 1 LN-10262





1. I'VE GOT A SONG FOR YOU • 2:36 (A. Stillman-L. Holmes) CBS U Catalog Inc. - ASCAP 2. I'M GLAD THERE IS YOU (In This World Of Ordinary People) - 3:04 (P. Madeira-J. Dorsey) Morley Music Co. - ASCAP

3. THE SHADOW OF YOUR SMILE (Love Theme from "The Sandpiper") • 3:45 (P. F. Webster-J. Mandal) CBS Miller Catalog Inc. - ASCAP 4. KISS ME HONEY HONEY • 1:54

(A. Timothy-M. Julien) Duchess Music Corporation (MCA)—BMI

5. SHIRLEY • 2:10

(A. Stillman-L. Holmes) CBS U Catalog Inc.—ASCAP

(A. Stillman-L. Holmes) CBS U Catalog Inc.—ASCAP



SHIRLEY BASSEY Shirley Means Bassey **Produced by Kenneth Hume**

Side 2 LN-10262





1. YOU'RE GONNA HEAR FROM ME #2:07 (A. Previn-D. Previn) Warner Bros. Inc. - ASCAP

2. ALL OR NOTHING AT ALL • 2:31

(1 Lawrence-A Altman) MPI Communications Inc /MCA Music a division of MCA Inc — ASCAP

3. LET ME SING AND I'M HAPPY • 2:59 (I. Berlin) Irving Berlin Music Corporation - ASCAP

4. STRANGERS IN THE NIGHT • 2:32

(C. Singleton-E. Snyder-B. Kaempfert)

Champion Music Corporation (MCA) Screen Gems-EMI Music Inc. — BMI
5. THE SOUND OF MUSIC - 2:37
(R. Rogers-0. Hammerstein II)
Williamson Music — ASCAP

WALUTHORIZED DUPLICATION IS A VIOLATION OF REPLICEMENT.





RELIC Records Prod., Inc.

FIVE JADES

HOW MUCH I LOVE YOU* Porter-Mc RAE
(Adams Music BMI)

IF I WERE TO LOSE YOU*5 Jades
(Snowflake Sound BMI)

Relic LP 107 A



The Five Jades

IF SOMEONE WOULD CARE * 5 jades
(Snowflake Sound BMI)
THATS THE WAY IT GOES _ parker-goldner, cita
(Kahl Music BMI)
ARE YOU SORRY * johnson
(Andrea Music SESAC)
I WISH YOU LOVE *trenet-beach
(Leeds Music ASCAP)
WHEN I FALL IN LOVE * heyman-young
(V. Young & Northern Music ASCAP)
UNCHAINED MELODY * zaret-young
(Franks Music ASCAP)

RELIC Records Prod., Inc.

FIVE JADES

MY REVERIE * clinton (Robbins Music ASCAP) BEGIN THE BEGUINE * cole porter (Harms Music Inc. ASCAP)

Relic LP 107 B



The Five Jades

ENDLESS NITE * 5 jades
(Snowflake Sound BMI)
I WAS SUCH A FOOL * canosa-strandella
(Francon Music ASCAP
EBBTIDE * sigman-maxwell
(Robbins Music ASCAP
IN THE STILL OF THE NITE * cole porter
(Harms MusicASCAP)
TELL HER THAT I LOVE HFR * 5 jades
(Snowflake Sound BMI)
THAT'S MY DESIRE * cresa-loveday
(Mills Music ASCAP)

MUSIC FROM THE ORIGINAL **VIDEO SOUNDTRACK, BODY BY JAKE** DON'T QUIT

MCA RECORDS

MCA-5505 MCA 4039



SIDE 1

1. DON'T QUIT 4:26 ASCAP/BMI (R. Feldman-R. Kelly-F. Miller) LEAD VOCAL: BOBBY CALDWELL 2. HARD WORK 4:32 ASCAP/BMI (L.J. McNally-W.D. Smith-R. Vance) LEAD VOCAL: MAXAYNE LEWIS 3. BABY WORK OUT 4:42 BMI
(J. Wilson-A. Tucker)
VOCALS: LESLIE SMITH
4. PUMP IT UP 4:12 ASCAP
(D. Sembello-M. Sembello-M. Hudson)
LEAD VOCAL: MICHAEL SEMBELLO

© 1984 MCA
Records, Inc.

8 MCA RECORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL CANCER. 3. BABY WORK OUT 4:42 BMI

MUSIC FROM THE ORIGINAL **VIDEO SOUNDTRACK, BODY BY JAKE** DON'T QUIT

MCA RECORDS

MCA-5505 MCA 4040



SIDE 2

1. TOUGHEN UP 5:13 BMI (J. Williams) VOCALS: JOSEPH WILLIAMS 2. YOU CAN GET IT IF YOU REALLY WANT 5:20 BMI (J. Cliff)

LEAD VOCAL : LESLIE SMITH 3. HARD AS A ROCK 3:48 BMI 3. HARD AS A ROCK 3:48 BMI
(K. Peterson)

LEAD VOCAL: KAMAU PETERSON

4. FIREPOWER 4:48 ASCAP/BMI
(J. Williams-J. Gruska)

LEAD VOCAL: JOSEPH WILLIAMS

© 1984 MCA
Records, Inc.

8 MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALLY

ROCAL: JOSEPH WILLIAMS

© 1984 MCA
Records, Inc.

NORMAN NARDINI

33 1/3 RPM STEREO

Records Inc.

SIDE ONE



DVE121988

- 1. POOR LITTLE RICH KID 4:33
- 2. UP JUMPS THE DEVIL 2:48

WRITTEN BY NORMAN NARDINI AND PUBLISHED BY NARDINI MUSIC. PRODUCED BY NORMAN NARDINI. SPLASH MANAGEMENT- MARK VRANESE/JOHN PATERAS.

1989 SPLASH RECORDS

NORMAN NARDINI

33 1/3 RPM STEREO

1989 SPLASH Records Inc.

SIDE TWO



DVE121988

- 1. CALL ME ON THE TELEPHONE 3:57
- 2. DRIVING HOME 3:39

WRITTEN BY NORMAN NARDINI AND PUBLISHED
BY NARDINI MUSIC. PRODUCED BY NORMAN NARDINI.
SPLASH MANAGEMENT- MARK VRANESE/JOHN PATERAS

1989 SPLASH RECORDS



MUSIC FROM HONOLULU JON HALL

SIDE 1

A STEREOPHONIC HIGH FIDELITY RECORDING

1. QUIET VILLAGE
2. HAWAIIAN COWBOY'S SONG
3. PUA CARNATION

5. LEI AHI

6. ROCKING CHAIR HULA

SR-60063-A

ING HIGH



MUSIC FROM HONOLULU

JON HALL

SIDE 2

A STEREOPHONIC HIGH FIDELITY RECORDING

1. SINGING BAMBOO

2. ALEKA

3. NANI WAIMEA

4. NAKA PUEO

5. PUA MANA

SR-60063-B

ING HIGH

STEREO

FIDELITY HAWAIIAN WEDDING SONG

And Other Sounds Of Paradise

GORDON JENKINS

And His Orchestra

With The Ralph Brewster Singers

CS 8564 **NONBREAKABLE**



Side 1 XSM 55491

- 1. BEYOND THE REEF -J. Pitman-
- 2. BLUE HAWAII -L. Robin-R. Rainger-
- 3. NOW IS THE HOUR -M. Kaihan-D. Stewart-C. Scott-
 - 4. TO YOU SWEETHEART, ALOHA -H. Owens-
 - 5. SWEET LEILANI -H. Owens-
 - 6. HAWAIIAN PARADISE - H. Owans -









STEREO

FIDELITY HAWAIIAN WEDDING SONG

And Other Sounds Of Paradise

GORDON JENKINS

With The Ralph Brewster Singers

CS 8564 NONRREAKARI F



Side 2 XSM 55492



- 2. THE MOON OF MANAKOORA -F. Loesser-A. Newman-
- 3. MOONLIGHT ON DIAMOND HEAD -R. Alex Anderson-
 - 4. HEAVENLY ISLANDS -D. Rave-P. Liberal-5. HONOLULU HONEYMOON -F. Weldon-
 - -J. Cavanaugh-H. Johnson-

6. ALOHA OE (Farewell To Thee) - Q Liliuokalani -

- Arr: G. Jenkins -









IN A BRAZILIAN MOOD

The 50 Guitars Of Tommy Garrett Ernie Freeman

SPC 3615-A



IDE I

STEREO

United Artists

3. HOW INSENSITIVE — 2:28
[A. Jobins P. Gimbel W. DeMoraes)
4. SUMMER SAMBA (So Nice) — 2:36
(M. Velve-P. Valliern. Gimbel)
5. GUANTANAMERA — 3:20
(Arr. & Adoc Freeman Garret)

Arr. & Adoc Freeman Garret)

May Printed in Printed in

IN A BRAZILIAN MOOD

The 50 **Guitars** Of Tommy Garrett Arranged By Ernie Freeman

SPC 3615-B



STEREO

United Artists

WARNING: Unauthorized reproduction of this recording is prohibited by Federal aw and subject to criminal prosecution.

- 3. SAMBA DE ORFEU 1:59
 (Bonfa-Maria)
 4. DESAFINADO 2:30
 (Jobim-Mendonca)
 (Jobim-Mendonca)
 (Jobim-Mendonca)
 (Minneapolis MM Printed in John Printed in John

GEMA

66.22 087-01-1

SERGEJ RACHMANINOFF (1873-1943)

Suite Nr. 2 op. 17

Introduction - Alla marcia Valse - Presto Romance - Andantino Tarantelle - Presto

PANGRAS PARTE W

ALLE URHEBER- UND LEISTUNG

SRCATE LOABEHALIEN KEIN VERLEIHI



Contr. Cop Gema

ALLE URHEBER. UND LEISTUNG

I WITOLD LUTOSLAWSKI (1913) Variationen über ein Thema von Paganini

II FERRUCCIO BUSONI (1866–1924) **Duettino concertante nach Mozart** Allegro assai

III ROBERT SCHUMANN (1810–1856)

CHTE VORBEHALTEN, KEIN VERLEIHI Drei Studien (aus den sechs) in Kanonform op. 56 Nr. 4 As-Dur - Innig Nr. 5 h-Moll - Nicht zu schnell

Nr. 6 H-Dur - Adagio

2

Oznazys

Oznazys

Ani

Alexandre v

KEINE UNERLAUBTE V

SIDE A R 2 (PR 2A) POWERHOUSE
POWER HITS OF 187

Producers & Arrangers. Bobby Ell & TAMP Thomas
(2 Tuff Productions) for Nise Productions, Inc.
Executive Producers Michael Nise, Frank Nise, Dan McKeown
for Nise Productions Inc

Studio. Powerhouse Recording Studio, Camden, NJ
© 1988 Nise Productions, Inc.

**Title Company of the Productions of the Produc

SIDEB (PR 2B) POWERHOUSE Producers & Arrangers: Bobby Ell & Kenty Thomas
(2 Tuff Productions) for Nise Productions, Inc.
Exècutive Producers. Michael Nise, Frank Nise, Dan McKeown
for Nise Productions. Inc
Studio. Powerhouse Recording Studio, Camden, NJ
© @1988 Nise Productions, Inc.

1290 Broadway

1290 Broadway

1290 Broadway



Records & Tapes Suite 106, 900 Dudley Avenue Cherry Hill, Zoo Jersey 08002

Zoo's next THE WMMR MORNING ZOO ALBUM





SIDE 2

33 1/3 CSP-300

UNDERWEAR STRIPS
DONKEY DICK/Judge Dread
ELEPHANT MAN OF LA MANCHA
A COWBOY NEEDS A HORSE/The Rhino Brothers
CHANNEL 1 NEWS/Mark the Shark
I WANNA BE A LIFEGUARD/Blotto
BRAT X CHRISTMAS STORY/Captain Cranky
CHANNEL 1 NEWS/Mark the Shark

SPECIAL BONUS:
DO YOUR OWN
MONDAY MORNING BLUES/Action Jackson Quigley

1986, Comedy Spotlight Productions, Inc. Except where noted

CAFDY STREET

Records & Tapes Suite 106, 900 Dudley Avenue Cherry Hill, Zoo Jersey 08002

ZOO'S NEXT THE WMMR MORNING ZOO ALBUM





SIDE B

33 1/3 CSP-300

OPENING BIT/DeBella
HAPPY BOY/The Beat Farmers
CHANNEL 1 NEWS/Mark the Shark
BOYS WANT SEX IN THE MORNING/Uncle Bonsai
A DAY IN THE LIFE OF PHIL COLLINS/Chip Horaneck
YOU'RE STILL NOT SAFE IN A JAPANESE CAR

Jumpin' John Goldsmith WMMR NEWS TEAM

THE ZOO AND YOU/The Stupendous Squawktones MORTY'S TRAVEL/Amnesia Int'i WALK ON THE MILD SIDE/Big Daddy Graham CHANNEL 1 NEWS/Mark the Shark

> \$1986, Comedy Spotlight Productions, Inc. Except where noted



RAPHY LEAVITT ORQ. La Selecta

TH-AM 2132 @ 1981



LADO A 33 1/3 RPM **STEREO**

1.- A LA SOMBRA DEL FLAMBOYAN (Raphy Leavitt) Arr. 15e(Pepe) Quintana 2.- COMPAÑERA DE CAMINO

(Jorge Ayala) Arr. Tommy Villariny

3.- VEN

(Guillermo Marin) Arr. Angel Torres

4.- EL VOLANTIN
(Johnny Ortiz)
Cantan: Sammy Marrero-Rafi MirandaRoberto Ortiz

NC.-10124 N.W. 80 AVE. HIALEAH GARDENS



RAPHY LEAVITT ORQ. La Selecta

TH-AM 2132 ®1981

LADO B 33 1/3 RPM STEREO

1.- A TROPEZON

(Jorge Ayala) Arr. Tommy Villariny

2.- EL VIAJE

(Johnny Ortiz) Arr. Tommy Villariny

3.- NO TE VISTAS QUE...

(Raphy Leavitt) Arr. Rene Berrios

4.- EL FOGON

(Raphy leavitt) Arr. Rene Berrios

Cantan: Sammy Marrero-Rafi Miranda
Roberto Ortiz

NC. 10124 N.W. 80 AVE. HIALEAH CAROENS



A Division of ROULETTE RECORDS, INC.

MUSICA DE BAILE ORQUESTA SUPER COLOSAL

1. MIRAME UNA VEZ (Look At Me Once) (Osoria) (Morro Music-BMI-3:08)

TICO **High Fidelity Series**

331/2

R.P.M.



LP-1055-A (TR-1055-A)

2. YA ROMPIO LA AURORA (Early Dawn) (Madrazo) (Rumbalero Music-BMI-2:54)

3. JOVENES DE LA AVISPA (The Wasp) (Guevara) (Peer Int'l-BMI-2:35) 4. LA ATOMICA (The Atomic):

(Cortado-García) (Morro Music-BMI-2:44)

5. CHA CHA CHA DEL MEDICO
(The Doctor's Cha Cha Cha)
(R. Montoro) (Morro Music-BMI-2:55)
6. HE DE BESARTE (I Will Kiss You)
(M. Soroa) (Morro Music-BMI-2:54)
M. Soroal (Morro Music-BMI-2:54)

MICO

RECORDING COMPANY. UNBREAKABLE MICROGROOVE

LONG PLAY



A Division of ROULETTE RECORDS, INC.

MUSICA DE BAILE ORQUESTA SUPER COLOSAL LONG PLAY

TICO **High Fidelity Series**

33 1/2

R.P.M.

LP-1055-B (TR-1055-8)

- 1. MIDIENDO EL PASO (Timing The Step) (E. Losa) (2:25)
 - 2. MARUCHITA (E. Losa) (2:50)
- 3. FUMANDO ESPERO (Smoking And Walting) (Corzo-Viladomat) (Morro Music-BMI-2:56)
- 4. CUANDO TE MIRO (When I Look At You)

L. COLANDO IE MIRO (When I Look At You)
(L. Collozo) (2:36)

5. ANSIAS DE CARICIA
(P. Porez) (2:50)
6. TAPAME (Cover Me)
(O. Muñoz) (2:43)

MICO

RECORDING COMPANY. INC. UNBREAKABLE MICROGROOVE



Licensed by ABKCO RECORDS U.S.A.

SPEED 33½ Britico, GEMA, NCB

Side 1



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HAU 8515

THE DOVELLS: CAMEO-PARKWAY SESSIONS

1. MOPE ITTY MOPE (Bosstone, Chatman) Wand-Angel Music 2. BRISTOL STOMP (Appell; Mann)
Carlin Music 3. OUT IN THE COLD AGAIN (Koehler, Bloom) P. Maurice/KPM 4. DO THE
CONTINENTAL (Mann, Appell) Carlin Music 5. WHY DO FOOLS FALL IN LOVE (Lymon;
Goldner) Chappell 6. BRISTOL TWISTIN' ANNIE (Styles, Lewis) Ardmore &
Beechwood/KPM 7. OH WHAT A NIGHT (Junior, Funches) Tristan Music
8. HULLY GULLY BABY (Mann, Appell) Carlin Music 9. YOUR LAST
CHANCE (Roisson, Cooper) Carlin Music 10. JITTERBUG
(Borisoff, Gross) Abkco Music

MONO



THE DOVELLS: CAMEO-PARKWAY SESSIONS

1. KISSIN' IN THE KITCHEN (Mann, Appell) Kalmann Music 2. SAVE ME BABY (Mann, Appell) Kalmann Music 3. SHORT FAT FANNIE (Williams) Venice Music 4. YOU CAN'T SIT DOWN (Clark Upphurch, Muldrow Carlin Music 5. STOMPIN' EVERYWHEEE (Sheldon, Leon) Kalmann Music 6. BETTY IN BERMUDAS (Mann, Appell, Chivetti) Kalmann Music 7. DANCE THE FROOG (Jackson, Straigis) Woodcrest Music 8. STOP MONKEYING AROUND (Mann, Appell Kalmann Music 9. NO NO (Borisoff) Carlin Music 10. MAYBELLENE (Berry,

MONO

COMPOSERS

RECORDINGS INC

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD **ELIE SIEGMEISTER** MADAM TO YOU (Langston Hughes)

SIDE 1



CRI SD 416 - A stereophonic

THE FACE OF WAR (Langston Hughes)

ESTHER HINDS, soprano ALAN MANDEL, piano

© 1979 Composers Recordings, Inc.

COMPOSERS

RECORDINGS AVC

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD **ELIE SIEGMEISTER** STRING QUARTET NO. 3 (on Hebrew Themes)

SIDE 2



CRI SD 416 - B stereophonic

- 1. Andante con moto 2. Scherzo 3. Tema con variazoni PRIMAVERA STRING QUARTET
- 1979 Composers Recordings, Inc.

LA PLAYA SEXTET - VOL. 9 LA-PLAYA SEXTET

1. ME VOY PA' LA VILLAS (René Pérez) (Morro Music Corp.-BMI)

2. PALO DE CAÑA BRAVA (F. Peña)

3. GUAJIRA DANCERS (J. Conquet) (Estacy Music, Inc-ASCAP)

LP-5024-A (MG-5024-A)



GRAS

33 1/3 RPM

RECORDS INTERNATIONAL

4. A BAILAR PACHANGA (R. Diaz) (Hall of Fame Music Co.-BMI)

5. YO SOY TU DOLOR DE CABEZA (T. Rodríquez)

LA PLAYA SEXTET - VOL. 9 LA PLAYA SEXTET

- 1. AGUARDIENTE CON COCO (A. Sosa) (Morro Music Corp.-BMI)
 - 2. BAILA MI GENTE (M. San Pedro) (Morro Music Corp.-BMI)

P-2

LP-5024-B (MG-5024-B)



33 1/3 RPM

RECORDS

INTERNATIONAL 3. CAIMITILLO Y MARAÑON (R. Rosell

(Peer Int'l Corp.-BMI)

4. VUELA LA PALOMA (F. Reina)

(Hall of Fame Music Co.-BMI)

(Hall of Fame Music Co.-BMI)

5. EL CHA-CHA-CHA DE LAS DOCE (T. Martin)

EN VENEZUELA POR DISTRIBUIDORA NACIONAL DE OSCO-SE

POR DISTRIBUIDORA NACIONAL DE OSCO-SE

(Hall of Fame Music Co.-BMI)

LONG E DARLIN'

IN THE GAETTO

Produced by Aubrey Mayhew



SLD-8017

STEREO 331/3 RPM Side 1

- 2. YOU CAN TELL THE WORLD (C. J. Mathis)
 - (M. Shiner-K. Westbury)

- 6. THE RIGHT ONE (J. Clement)
 (Jack Music—BMF—2:08)

 OF LITTLE DARLIN'

 CORPORATION



Produced by Aubrey Mayhew



1. EL BANDIDO (R. Buzzoo)

SLD-8017 STERFO 331/3 RFM

RICHMOND



PERCUSSIVE STEREO



SPEED 33-1



Side

ZKIC'2491

DISNEY MEETS THE WIZARD

Band 1—WHISTLE WHILE YOU WORK (Churchill, Morey) (from "Snow White And The Seven Dwarfs")

Band 2—WE'RE OFF TO SEE THE WIZARD (Arlen, Harburg) (from "The Wizard Of Oz")

Band 3—SOMEDAY MY PRINCE WILL COME (Churchill, Morey) (from "Snow White And The Seven Dwarfs")

Band 4—IF 1 ONLY HAD A BRAIN (Arlen, Harburg) (from "The Wizard Of Oz")

Band 5—WHEN YOU WISH UPON A STAR (Harburg, Washington) (from "Pinocchio")

ROGER ERICSON AND

HIS MEN

**REGORDED WORK RESERVED - UNAUTHORISED PUBLIC PERFORMANT. BROUGHT BERNOLD WORK RESERVED - UNAUTHORISED PUBLIC PERFORMANT.

RICHMOND



PERCUSSIVE STEREO



SPEED 33-4



Side

ZRIC.5462

DISNEY MEETS THE WIZARD

Band 1—HEIGH-HO (Churchill; Morey)
(from "Snow White And The Seven Dwarfs")

Band 2—GIVE A LITTLE WHISTLE (Harline, Washington)
(from "Pinocchio")

Band 3—BIBBIDI-BOBBIDI-BOO (David, Livingstoy;
Hoffman) (from "Cinderella")

Band 4—ZIP-A-DEE-DOO-DAH (Wrubel; Gilbert)
(from "Song Of The South")

Band 5—OVER THE RAINBOW (Arlen; Harburg)
(from "The Wizard Of-Oz")

ROGER ERICSON AND

HIS MEN

ROGER ERICSON AND

HIS MEN





SHEILA E., PETE ESCOVEDO, TITO PUENTE LATINA FAMILIA

SIDE A STEREO 016

841 290-1

1. INTRO - E. MEDLEY 7:54 (P. Escovedo) BMI

2. REVOLT IN CELL BLOCK 2 6:38 (E. Palmieri) BMI

3. BRASILIERO 6:52

4. YESTERDAY'S MEMORIES,
TOMORROW'S DREAMS 7:29
(W.L. Wallace/T. Larkin) BMI

© 1997 PolyGram Records, Inc.

810 SEVENTA AVERMENTA AVERM (R. Obiedo) BMI





SHEILA E., PETE ESCOVEDO, TITO PUENTE LATINA FAMILIA

SIDE B STEREO



841 290-1

1. LA CUNA 9:58 (H. Schneider) BMI

2. EL RET DEL (T. Puente) BMI
(T. Puente) BMI
3. SUENOS DE LOS TOREROS 9:48
(A. Bent) BMI

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MIKE LILLY AND WENDY MILLER HOT - N - GRASSY

(Banjo and Mandolin Instrumentals) 1. GRANDPA LILLY - 2:53

2. BLUEGRASS BREAKDOWN - 2:15 3. MIKES BANJO WALTZ - 2:53

4. BUGLE CALL RAG - 2:10

5. CRIPPLE CREEK - 2:25

6. PASS ME NOT - 4:13

257-46-3363

MICHAEL MICHAEL

257-46-3363

MICHAEL

257-46-3363



5. WENDY'S BREAKDOWN - 2:25 6. HOOK IT - 3:14

OCO TOMESTERO RECORDS - BOX 100 - BRIGHTON MICHEMAN ASSIS

WITH RICKY SKAGGS, JERRY DOUGLAS, BUCK WHITE, AND THE DOWN HOME FOLKS





OLDTIME FIDDLING ortheast Fiddlers' Awagistion

- 1. PORTSMOUTH HORNPIPE Nell Converse
- 2. IF ALL THOSE ENDEARING YOUNG CHARMS
 Abbott Conway
- 3. SNOW DEER Donna Myen
- 4. RANGERS WALTZ -- Leg Murphy
- RAILROAD HORNPIPE Edward Deschenes
- 6. JENNY LYNN'S POLKA -- Bob Christopher
 - 7. REDWING -- Melody Morin

Side A V-116



Volume 7 Stereo

- 8. CYCLONE REEL Emile Gregoire
- 9. DON TREMAINE'S JIG -- Jerry Robichaud
- 10. SADDLE THE PONY -- Danna Lavoie
- 11. ROCK VALLEY JIG -- Camile Bubois
- 12. FRENCH TWO STEP -- Sandy Kerin
- 13. SWALLOW TAIL JIG -- Roma McMillan
- 14. PORTLAND FANCY -- Lva Madison
- 15. WALTZ OF THE LEAVES Simon St. Pie
- 16. GOOD NEIGHBOR REEL Gaston Prevost
- 17 BLACK VELVET -- Beth Campbell
- 18. PRINCE COUNTY JIG -

Claude Lachance

OLDTIME FIDDLING lortheast Fiddlers' Association

- 1. GOLDEN WEDDING REEL -- Jerry Robichaud
- 2. WESTPHALIA WALTZ Frank Grow
- 3. DEBBIE'S JIG Conrad Pelletier
- 4. GREY EAGLE -- Joel Shimber
- 5. RAMBLER'S HORNPIPE -- John Givens
- 6. A & E WALTZ -- Clem Myers
- D Au

Side B V-116



Volume 7 Stereo

- 8. SPEY OF SPATE -- Paul Gosselin
- 9. GRUMPY OLD MAN & OLD WOMAN --
- 0. BIG JOHN MCNEIL Scott Campbell
- 11. FLOPEARED MULE -- Raymond Anair
- 12 MINETRELS FANCY Ron West
- 13. DLD MECCASIN SHUFFLE -- Joe Robichaud
- 14. THENES FROM FINLAND WOODS -
 - Aime M(gnault
- 15 LITTLE BURNT POTATO Wayne Perry
- 16 WOULCHOPPERS REEL
- 17. NELLIE GREY Jim Conners

Philo 💽

MARY McCASLIN & JIM RINGER "The Bramble & The Rose"

SIDE A



PH-1055 (44983)

1. GERONIMO'S CADILLAC 3:15
(Charles Quarto & Michael Murphy, Mystery Music/BMI)
2. THE BRAMBLE AND THE ROSE (Trad.) 3:14
3. LONESOME ROAD 4:14
(Gaither Carlton, Hillgreen Pub./BMI)

4. STAGES OF MY LIFE 3:00 (Jon Wilcox, Wind River Music/BMI)

5. OH DEATH (Trad.) 3:18

6. HIT THE ROAD, JACK 2:09 (Percy Mayfield, Tangerine Music/BMI)

AOUNDER RECORDS CORP.

Philo (

MARY McCASLIN & JIM RINGER "The Bramble & The Rose"

SIDE B



PH-1055 (44983)

1. COPPERFIELDS 3:24
(Herb Pederson, Nipper/ASCAP)
2. MAMA LOU 2:45
(Larry Murray, Prodigal Son-Unart Music/BMI)
3. I DON'T BELIEVE YOU'VE MET MY BABY (Trad.) 2:15
4. STRAWBERRY ROAN (Bob Simpson) 2:20
5. CANAAN'S LAND (Trad.) 2:17
6. RANK STRANGERS (Raiph Stanley) 3:46

POUNDER RECORDS CORP.



JM 571 SIDE A

ABUELITA - Willie Colon 4:21
W.Colon/H.Lavoe) Fania Publ./BMI

. INDESTRUCTIBLE Ray Barretto 4:11

(R. Barretto/J. Roman) Fania Publ. /BMI

. ABANDONADA FUE-Orch. Harlow 6:05

(Ismael Miranda) Fania Publ./BMI

4. NINA Y SENORA - Tito Puente 3:15
(Tito Puente) Planetary Music ASCAP

5. MI DESENGANO - Roberto Roena 5:33
(Julio Merced/Pucho Sourront)
Fania Publ./BMI

PRODUCED BY: JERRY MASUCCI

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SUPER SALSA GREATS VOL. III

JM 571 SIDE B

| 1. CAFE Eddie Palmieri | 6:35 |
|----------------------------------|--------------------|
| (Gates/Lopez/Palmieri) De Palm N | lusic Co |
| Frost Music Corp./BMI | AMERICAN PROPERTY. |

- 2. AZUCAR MAMI Johnny Pacheco 3:19 (Hernandez/Alvarez) Morro Music/BMI
- 3 SENORA Richie Ray 3:35
- (Joan Manuel Serrat)
- 4. SOY BORICUA-Bobby Valentin 4:52 (Roberto Anglero) Fania Publ./BMI
- 5. ACERE KO Sonora Poncena 3:58
 (Pototo y Totico)

PRODUCED BY: JERRY MASUCCI

and © 1980, Musica Latina
International, Inc.

Are You Crazy??? (Long Version)

(T. Thomas-I.J. Kitts)

TIMMY THOMAS

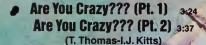
Horns arranged by **Jackle Tutt** @ 1981, T.K. Productions, Inc.

463 SIDE A **STEREO**

(TKD-463-A) Time: 6:48 Produced 8 Mixed by Freddy Stonewall & Henry Ston Happy Stepchild Music Pub. Corp.

1048 33010

Distributed Sy T.K. Productions, 495 S.E. 10th Ct. Hales



TIMMY THOMAS

Horns arranged by Jackie Tutt © 1981, T.K. Productions, Inc. 463 SIDE B 33¹/₃ RPM STEREO

Produced & Mixed by: Freedy Stonewal & Henry Stone Happy Stepchild Music Pub. Corp. (BMI)

da 3301

Ostroused Sy T.K. Productions, 495 S.E. 10th Ct. Hate and

THE UNSPOKEN WORD



1. PILLOW (2:39) Granlegede Bupumacstasin

> SAMPLE COPY NOT FOR SALE

ONE



STEREO

ATCO

- 2. SLEEPING PROPHET (3:02) Granlegede Bupumacstasin
- 3. PUT ME DOWN (2:31) Granlegede Bupumacstasin
- 4. PERSONAL MANAGER Albert King-David Porter

5. REINCARNATION (1:47)
Granlegede Bupumacstasin

(ST-C-701913 PR)

(ST-C-701913 PR)

(ST-C-701913 PR)

THE UNSPOKEN WORD



1. SLEEPY MOUNTAIN ECSTACY (3:58) Granlegede Bupumacstasin

> SAMPLE COPY NOT FOR SALE





STEREO

- 2. I DON'T NEED NO MUSIC (2:42) Granlegede Bupumacstasin
- 3. LITTLE SONG (2:25) Granlegede Bupumacstasin
- 4. HEALTHY, WEALTHY & WISE (2:34) Granlegede Bupumacstasin
- 5. AROUND AND AROUND (5:15) Chuck Berry

Chuck Berry
6. MORNING (1:48)
Granlegede Bupumacstasin

(ST-C-701914 PR)

**FCORDING CORP., 1841 BROADWAY, NEWYORK, NEWY

YOU THE PEOPLE

CECIL WILLIAMS

PC-1 10



\$1 6 R E O

- 1- MEMPIAN WEST 1422 GROUP
 - 2. GOD'S GOIN TO THOUSE THE WATER
- A TIME FOR COMING TOGETHER Lloyd K. Wake
 - 4. A TIME FOR CHYING OUT Edward L. Pent
 - 5 THE SMALL'S MOVING TO SET US FREE
 - 6. I GOT LIFE : Edward L Pray.
 - 7. QUOINTIONS FROM CHAIRMAN JESUS
 - S. LITTLE DAVID PLAY ON YOUR HAFF

YOU THE PEOPLE

CELEBRATING WITH GLIDE'S CECIL WILLIAMS

FC-110 SIDE 2



5 T E R E O 33 1/3 RPM

- 1. TELLING IT LIKE IT IS,
 "YOU THE PEOPLE"

 A. Cooli Williams
 - 2. LET'S REJOICE

A Gillac Vincorii, 7 No. Gride Fabrications SW Ellis R., Sm. Francisco, Calif. 14102

> Robinsted by Alember, Inc. Balled by Retty Christ.

JACK DAUGHERTY AND THE CLASS OF NINETEEN SEVENTY ONE JACK DAUGHERTY





STEREO

Side 1 SP-3038 (SP-3075)

- 1. GETTING UP 3:55
- 2. SOMEONE TO LOVE 3:28
- 3. FEEL SO GOOD 3:50
- 4. (I FELL IN LOVE WITH YOU)
 THE DAY WE MET 4:00
- 5. BROTHERS AND SISTERS 3:32

ALL SELECTIONS PUBLISHED BY: ORANGE TREE MUSIC (ASCAP)

COMPOSED, ARRANGED AND PRODUCED BY: JACK DAUGHERTY

JACK DAUGHERTY AND THE CLASS OF NINETEEN SEVENTY ONE JACK DAUGHERTY





STEREO

Side 2 SP-3038 (SP-3076)

- 1. NUMBER NINE 3:07
- 2. THE STRIP 4:23
- 3. LA COSTA DRIVE 3:00
- 4. YOU GOT IT 3:00
- 5. THEME FOR SUSAN 2:36

ALL SELECTIONS PUBLISHED BY: ORANGE TREE MUSIC (ASCAP)

COMPOSED, ARRANGED AND PRODUCED BY: JACK DAUGHERTY

≺DRUG ABUSE ►

RECORD 1



STEREO 331/3 RPM

STUDENT USE OF DRUGS

Producer - MEDI-DISC Engineered by JOEL FEIN

→ DRUG ABUSE >

RECORD 1 SIDE 2



STEREO 33¹/₃RPM

BOB & FRED TALK

Producer - MEDI-DISC Engineered by JOEL FEIN

PLUBUT BOUL

THE UNITED STATES AIR FORCE RESERVE FEATURING "BIG BILL" HAYWOOD

SIDE 1



STEREO 33 1/3

1 Billy Preston (5:56)

2 WAR (6:23)

3 Roberta Flack (6:03)

4 Ray Charles (6:13)

FLOGUT FLOGUT

THE UNITED STATES AIR FORCE RESERVE FEATURING "BIG BILL" HAYWOOD

SIDE 2



STEREO 33 1/3

- 5 Curtis Mayfield & The Impressions (6:09)
- 6 Bill Withers (5:52)
- 7 O'Jays (6:00)
- 8 Otis Redding (5:34)





M-G-M SPECIAL DISC JOCKEY RECORD

Not For Sale

MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

THE JEAN LECCIA INTERPOLATION

STEREO



SE 4810 MGS 2738

1. GOOD MORNING TO YOU — 3:18 2. LADY RAIN — 4:24 3. I CAN'T LIVE WITHOUT YOU — 5:05 4. LOVE IS — 3:36 5. DROP — 3:24 6. LOVELIGHT — 3:59

All selections written by E. Whiting-J. Leccia & published by Jean Leccia Productions & Dotted Lion Music — ASCAP

Arranged by Jean Leccia Produced by Jean Leccia and Earl Green

M.G.M SPECIAL DISC JOCKEY RECORD

Not For Sale

MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

THE JEAN LECCIA INTERPOLATION

STEREO

Side 2



SE 4810 MGS 2739

1. CARNIVAL — 4:01 2. LOVELY BIRD — 4:54 3. I WORSHIP YOU — 3:34 4. ONLY A DREAM — 3:43 5. MOTHER OF US ALL! — 4:07

All selections written by E. Whiting-J. Leccia & published by Jean Leccia Productions & Dotted Lion Music — ASCAP

Arranged by Jean Leccia
Produced by
Jean Leccia and Earl Green

- 1. Breakaway 5:43
 Extended Version
- *2. Breakaway 5:13

(Zekley-Bottler)
(Original version appears on the A&M album "Bonk" SP-6-5185)
Colgems Music Corp./Teenie Bopper Music (ASCAP)

SIDE A











SP-12259 (SP-012259-A) Stereo

Big Pig

Mix by Roli Mosimann
*Mix Engineered by David Avidor
® 1988 A&M Records, Inc.

8

- *1. Breakaway 6:02
- +2. Breakaway 3:45

New Edit (Zekley-Bottler)

(Original version appears on the A&M album "Bonk" SP-6-5185)
Colgems Music Corp./Teenie Bopper Music (ASCAP)

SIDE B









45 RPM

SP-12259 (SP-012259-B) Stereo

Big Pig

*Produced, Recorded and Mixed by Nick Launay

+Remixed by Roli Mosimann

® 1988 A&M Records Inc.



SPICE OF LIFE

Tap & Jazz with Ron Daniels



Choregraphy: **Ron Daniels** Music Director: **Bart Arntz**



EDLPS-40002

P © 1977 Ed. Rec. Inc.

This Side

 CLOGGIN' 2/4 (Moderate Funky) Time 2:08 (Jason Gullo-Bartistic Music B.M.I.)

2. SOMEBODY DONE SOMEBODY WRONG SONG 4/4 (Bounce) Time 2:33 (L. Butler-C. Moman-Tree Pub. and Press Music)

3. FEELINGS 4/4 (Romantic Tempo) Time 3:13 (M. Albert-Fermata Int. Melodies Inc.)

(M. Albert-Fermata Int. Melodies Inc.)

4. BJOPIE-A 4/4 (Medium Bounce) Time 2:02
(T. Deluca-Bartistic Music B.M.I.)

5. EASE ON DQWN THE ROAD 2/4 (Bright Funky) Time 2:21
(C. Smalls-Fox Fanfare Music)

6. BANDSTAND BOOGIE 2/4 (Bright Jitterbug) Time 2:00

PROC. Albertine-Cherio Corp.)

OR Recorded by 'The Hot Property Band'

1921 WALNUT ST. PHILADELPHIA

1921 WALNUT ST.



Daniel James White Junior #2374949

SPICE OF LIFE

Tap & Jazz with Ron Daniels

Stereo Made in USA

Choregraphy: Ron Daniels Music Director: **Bart Arntz**



EDLPS-40002

@ © 1977 Ed. Rec. Inc.

That Side

1. SOUTHERN NIGHTS 4/4 (Moderate) Time 2:38 (A. Toussaint-Warner Tamerlane-Marsaint Music)

2. VIRGINIA SHAKEDOWN 2/4 (Bright Hoedown) Time 2:09 (B. Arntz-Bartistic Music B.M.1.)

3. RON'S TUNE 2/4 (Bright Rag) Time 1:57

(T. Deluca-Bartistic Music B.M.I.)

4. BOOPIE-B 2/4 (Up Tempo Bounce) Time 2:02
(T. Deluca-Bartistic Music B.M.I.)

5. DON'T NOBODY BRING ME NO BAD NEWS
2/4 (Medium Gospel) Time 2:20
(J. Smalls-Fox Fanfare Music)

6. CLOGGIN'-B 2/4 (Moderate Funky) Time 1:58
(Jason Gullo-Bartistic Music B.M.I.)

(Jason Gullo-Bartistic Music B.M.I.)

Produced by 4 Hot Property Band'

Produced by Bart Arntz

1921 WALNUT ST. PHILADELPHIA



"Alien Creatures"
"Weatherspoon's Catalyst"

33 1/3 RPM Side 1

Publications, Inc. 1975

PECORDS, Newark, N. J. 01,009



"P.O. Box 65"
"Mystery Of The Mad Minnows"
"Side 2"

® National Periodical Publications, Inc. 1975

RECORDS, Newark, N. J. 01100

Played - 12/18/17

"MENTAL HEALTH MATTERS"

The Alcohol, Drug Abuse, and Mental Health Administration DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

5600 Fishers Lane
Rockville, MD 20857
A COMMUNITY SERVICE RADIO PROGRAM

977148EB G-N1 15 min.



Side 1 33 1/3 rpm

Tom Bowers talks with DR. ROBERT HIRSCHFELD (Depression Research)

First break, 8 min. 03 secs (61 secs.) Second break, 13 min. 38 secs (27 secs.) Flayed

"MENTAL HEALTH MATTERS"

The Alcohol, Drug Abuse, and Mental Health Administration DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

5600 Fishers Lane Rockville, MD 20857 A COMMUNITY SERVICE RADIO PROGRAM

977149EB G-N1 15 min.



Side 2 33 1/3 rpm

Tom Bowers talks with DR. STEVE KOSLOW (Brain Function)

First break, 6 min. 18 secs (59 secs.) Second break, 13 min. 45 secs (29 secs.)

PMR 12/25/77

MEMORIES BONNIE BRAMLETT

PRODUCED & ARRANGED BY DEKE RICHARDS

| | SIDE I STEREO | CPN-0199 (CPN-0199-A) |
|----|--|--------------------------|
| | 1. HOLDIN ON TO YOU (Dolly Parton) Owepar Publishing - BMI | 2:55 |
| | 2. WRITING ON THE WALL * (Deke Rich 42nd. St. Music - BMI | nards) 3:00 |
| | 3. EXCEPT FOR REAL *(Chip Condon) Rear Exit Music Co., Inc BMI | 3:18 |
| | 4. LIES *(Bonnie Bramlett/Dru Lombar) No Exit Music Co., Inc BMI | 3:02 |
| 8 | 5. I'VE JUST SEEN A FACE (Lennon and Macien Music, Inc BMI | d McCartney) 3:11 |
| A) | * STRING OPCHECTRATIONS D | WORKER SALES |

CAPRICORNE

* STRING ORCHESTRATIONS BY GENE PAGE

® 1978 CAPRICORN RECORDS, INC.

INC. DISTRIBUTED BY PHONORISC, INC.

MEMORIES BONNIE BRAMLETT

PRODUCED & ARRANGED BY DEKE RICHARDS

SIDE II STEREO



CPN-0199 (CPN-0199-B)

| | 1. CAN'T FIND MY WAY HOME (Stephen Winwood) Island Music - BMI | 3:52 | |
|------|---|-------|---|
| G | 2. THE FLAME BLINDS THE MOTH (R.A. Martin) Multi-Martin Music - ASCAP | 4:05 | |
| PRI | 3. CAN'T STAY (Deke Richards) 42nd St. Music - BMI | 3:42 | 5 |
| CORE | 4. MEMORIES *(Bonnie Bramlett) No Exit Music Co., Inc BMI | 4:55 | |
| REC | Island Music - BMI 2. THE FLAME BLINDS THE MOTH (R.A. Martin) Multi-Martin Music - ASCAP 3. CAN'T STAY (Deke Richards) 42nd St. Music - BMI 4. MEMORIES *(Bonnie Bramlett) No Exit Music Co., Inc BMI *STRING ORCHESTRATIONS BY GENE PAG * 1978 CAPRICORN RECORDS, INC. ORDS INC. DISTRIBUTED BY PHONORIES | E MAD | |
| | S. DISTRIBUTED BY PHONOP | | |

KPFA Pacifica Radio-presents IS FREEDOM ACADEMIC?

A documentary of the Free Speech Movement at the University of California, Berkeley - Fall, 1964

Side 1

Rally at Sproul Hall, Dec. 2; Sit-in at Sproul Hall; Chancellor Strong and police statements; arrests begin; police-rush up stairs; exclusion of press

KPFA Pacifica Radio presents IS FREEDOM ACADEMIC?

A documentary of the Free Speech Movement at the University of California, Berkeley - Fall, 1964

Side 2



Professor Henry May speaking at Faculty Press
Conference, Dec. 4; University President Clark Kerr's
comments after arrests; Statements by Assemblyman
William Stanton of San Jose; Assemblymen electWillie Brown and John Burton of San Francisco;
ASUC President Charles Powell; Student Government
Rally, Department Chairmen's compromise proposal
Dec. 7; Academic Senate Meeting, Dec. 8;
Mario Savio interview.

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MONTELL JURBAN

422-851 469-1

 $\widehat{(\)}$

STEREO

1. THIS IS HOW WE DO IT (LIX VERSION) 3:59 2. THIS IS HOW WE DO IT (LIX INSTRUMENTAL) 3:44

(if all this fellow Walter

Producted to the service of the serv





MONTELL JORDAN

422-851 469-1 Side 2



33 1/3 RPM STEREO

LIWANNA (LP VERSION)* 5:25

2 THIS IS HOW WE DO IT (BARR-9 MIX) 4:02 3. THIS IS HOW WE DO IT (ACAPPELLA) 3:47

Joseph C. He State Communication of Montel Communication of Montel Communication and Jay Jay Supre

ing In. (ASCAT) (ASTAP)/OF's Music gs, c BMI)

STEP PLY A PLY I they stars

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GRP 5002 (GRP 5002 SA) ® 1979 ARISTA RECORDS, INC.

SIDE 1 331/3 RPM

URBAN ENSEMBLE
THE MUSIC OF ROLAND VAZQUEZ

1. MUSIC FOR A FLOWERED PIG (4:32)
2. LONG GONE BIRD (4:50)
3. THE VISITOR (7:12)
ALL COMPOSITIONS BY ROLAND VAZQUEZ
PRODUCED BY DAVE GRUSIN AND LARRY ROSEN FOR
GRUSIN/ROSEN PRODUCTIONS
Unauthorized duplication is a
violation of applicable laws.



GRP 5002 (GRP 5002 SB) ® 1979 ARISTA RECORDS, INC.

SIDE 2 331/3 RPM

URBAN ENSEMBLE

URBAN ENSEMBLE
THE MUSIC OF ROLAND VAZQUEZ

1. RETURN TO CONGOLIA (4:44)
2. SOME FRIENDS (4:41)
3. SOUL FORCE (4:05)
4. STEPHANIE (5:31)
ALL COMPOSITIONS BY ROLAND VAZQUEZ
PRODUCED BY DAVE GRUSIN AND LARRY ROSEN FOR
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SP-12016

Big Train Music (ASCAP)

(SP-12031)



STEREO 331/3 RPM

TIME: 4:48 **BPM 112**

DON'S PLACE

(Don Cornelius - Bruce Miller)

THE HOLLYWOOD DISCO JAZZ BAND

featuring The Waters

Produced by Don Cornelius and Bruce Miller for Big Train Productions Mixed by Bobby Martin

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SP-12016

(SP-12031)



STEREO

331/3 RPM TIME: 4:48

BPM 112

DON'S PLACE

THE HOLLYWOOD DISCO JAZZ BAND

featuring The Waters

for Big Train Productions



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CUTTIN' IT UP

(Mitch McDowell) (From the A&M album "Love Magic" SP-4881)

SP-17185

Almo Music Corp./ McRovscod Music (ASCAP)

(SP-017185-A)

STEREO 33½ RPM

Time: 4:13

L.T.D.

Produced and Arranged by Michael Stokes and L.T.D.

Mixed by Bruce Swedien

1981 A&M Records, Inc.



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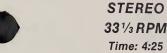
APRIL LOVE

(Alvino Bennett-Henry Davis-Marilyn McCleod) (From the A&M album ''Love Magic'' SP-4881)

SP-17185

Almo Music Corp./ McRovscod Music/ Key Of G Music (ASCAP) Irving Music, Inc./ McDorsbov Music (BMI)

(SP-17185-B)



81

L.T.D.

Produced and Arranged by Michael Stokes and L.T.D.
Mixed by Bruce Swedien

1981 A&M Records, Inc.





EVELYN KING

Produced by Morrie Brown for Mighty M Productions, Ltd. Assistant Producers: Paul Lawrence Jones, III & Kashif Recorded and Mixed by Steve Goldman



Side A Stereo

JD-13462-A

5:33 Intro: 19 End: Fade

331/3 RPM

GET LOOSE

(from the "Get Loose" album, AFL1-4337) (P.L. Jones, III)

Mighty M Music, Inc., ASCAP



TM(s)® RCA CORP.—MADE IN U.S.A.
® 1982 RCA RECORDS



EVELYN KING

Produced by Morrie Brown for Mighty M Productions, Ltd. Assistant Producers: Kashif & Paul Lawrence Jones, III Rhythm arrangements by Kashif; String & Horn Arrangements by Ralph Schuckett/Recorded and Mixed by Steve Goldman



Side B Stereo

JD-13462 JD-13462-B

JD-13462-B **4:55**

Intro: 31 End: Cold

331/3 RPM

SPIRIT OF THE DANCER

(from the "I'm in Love" album, AFL1-3962) (Music: Kashif Saleem-Lyrics: Kashif Saleem-Morrie Brown)

Duchess Music Corp. (MCA), BMI/ Mighty M Music, Inc., ASCAP



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DÖLETTE McDONALD



BC-4015-A Elite Music Ltd. STEREO 331/3 RPM TIME: 7:11

(xtra) SPECIAL

(L. Batchelor-A. Sojka-D. Skeet)

Produced and Mixed by BEGAN CEKIC For One Way Productions

Associate Producers: Fred Zarr, Bruce Marcus, Butch Jones

Vocal Production: Dolette McDonald

Jones Jones

S. REGROS. DAHLI ROAD RROOKLYN. N.Y. 11217



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RECORDS

NOT FOR SALE

DOLETTE McDONALD



BC-4015-B Elite Music Ltd. STEREO 331/3 RPM TIME: 7:15

Instrumental

(xtra) SPECIAL

(L. Batchelor-A. Sojka-D. Skeet)

Produced and Mixed by **BEGAN CEKIC** For One Way Productions

Unauthorized dunsians

SC REGARDS DANIEL ROAD SHOOKLYN. N.Y. 1121V

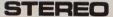




ROCK ME (Cerrone-Wisniak) CERRONE

33 1/3 RPM

Time: 6:52





ONE

Produced by Cerrone A Cerrone Production Pub., Cerrone Productions Inc., R & M Music Inc., ASCAP Vocal

1979 Atlantic

ST-DK-37247 SP

ST-DK-37247 SP





ROCKET IN THE POCKET (Cerrone)

CERRONE

33 1/3 RPM

STEREO



Produced by Cerrone A Cerrone Production Pub., Cerrone Productions Inc., R & M Music Inc., ASCAP From Cotillion LP 5208 **THE GOLDEN TOUCH**

Vocal

© 1978 Atlantic

ST-DK-36966 SP

ANARHER COMMUNICATIONS CORRETTS

ANARHER COMMUNICATIONS

ANARHER CO



STEINSKI & MASS MEDIA

STEREO BWAY-434-A

@ 1986 Island Records, Inc.



1. We'll Be Right Back (Club Edit) - 5:17 2. We'll Be Right Back (Radio Edit) - 3:12 (Steve Stein)

Produced by: Steve Stein & David O. Ogrin. Programmed & Arranged by: Steve Stein, David O. Ogrin, DJ E.T. Recorded at: New York Sound, I.N.S., O.R.A. Mixed at: Quad Recording Bang Zoom Music (ASCAP) To Participate in Ralphie's Bop City





STEINSKI & MASS MEDIA

STEREO BWAY-434-B

@ 1986 Island Records, Inc.





1. We'll Be Right Back (Dub Version) — 6:16 2. We'll Be Right Back (Bonus Beats) — 3:33

(Steve Stein) Produced by: Steve Stein & David O. Ogrin Programmed & Arranged by: Steve Stein, David O. Ogrin, DJ E.T. Recorded at: New York Sound, I.N.S., O.R.A. Mixed at: Quad Recording

To Participate in Ralphie's Bop City
To Participate in Ralphie's Bop City
(The Home Of Fun), Call (212) 505-5091

To Participate in Ralphie's Bop City
(The Home Of Fun), Call (212) 505-5091 Bang Zoom Music (ASCAP)





LOVE PATROL

PROMOTIONAL COPY ONLY NOT FOR SALE **STEREO** PRO-419-A

@1985 Island Records Inc. Milestone Music/Ro-Hut Music (BMI)





LOVE PATROL - 6:12

(J. Ellis/R.B. Thall/Niecy D./Loni C./A. Saunders)

Produced by JAY ELLIS
Co-produced by "THE LATIN RASCALS"
Assoc. Producers: Q. HICKS, R.B. THALL & J. OWENS
Recorded & Mixed Engineer: T. LORD-ALGE
Executive Producers: R. HUTTON/M. CRISTINI



Executive Producers: R. HUTTON/M. CRISTINI

PROPERTY OF A DIVISION OF ISLAND TRADING CO., 14 EAST 4TH STREET, NEW YORK, INT. 1997.



LOVE PATROL

PROMOTIONAL COPY ONLY NOT FOR SALE STEREO PRO-419-B

@1985 Island Records Inc. Milestone Music/Ro-Hut Music (BMI)



LOVE PATROL

(J. Ellis/R.B. Thall/Niecy D./Loni C./A. Saunders)

1. Short Version - 3:56

2. Dub Version - 6:00

Produced by JAY ELLIS Co-produced by "THE LATIN RASCALS"

Assoc. Producers: Q. HICKS, R.B. THALL & J. OWENS Recorded & Mixed Engineer: T. LORD-ALGE
Executive Producers: R. HUTTON/M. CRISTINI

OMISION OF ISLAND TRADING CO., 14 EAST 4TH STREET, NEW TORK MY.



\$ PRESSING

H.R.M.

TEST PRESING

DATE: 45 RPM

Curtis Hariston

SELECTION #:

MATRIX #: We asl

TAUADAUGE RECORD MANUFACTURING. TO.

LEST PRESSING

H.R.M.

AEST PRESING

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| |

TAUADAUGE RECORD MANUFACTURING. TO





CK THE BEAT

A Mari Providence, Inc., Der Mill Nove (SME)

A Mari Providence, Inc. / Providence (South)

JAMAICA GIRLS

VIETACE FIRE ACCUMENTS for 1988 West Melling

1800 Providence, Inc.



INSTRUMENTAL



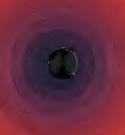
ROCK THE BEAT

Bale And Ostibuled by Becket Records a division of I&M Teleproducts. Inc., 1908 West Miles



Publisher: American Broadcasting Music, Inc./Bee II Music (ASCAP) ABC/Dunhill Music, Inc./Edeo Music (BMI) (45-00561-S) PROMOTIONAL COPY

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45 RPM STEREO DM-17

Time: 6:23 (Intro. :20)

PRODUCED BY JAY ELLIS

"PLEASURE"

(From the LP "Pleasure")
(J. Ellis/E. Pitt/C. Blandon/C. Spencer)

STING ®1978 ABC RECORDS, INC.





33 1/3 RPM

STEREO



A SIDE

TAKE YOUR HEART AWAY

VOCAL/LONG VERSION

(W. Cunningham) Stonseee Music, ASCAP 6:14/ST-DM-47839-SP

Produced by Eumir Deodato in Association with him Long Version of Atlantic LP 81254 - "SEEEKRET"

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AWARNER COMMUNICATION OF AWARNER





33 1/3 RPM

STEREO



B SIDE

TAKE YOUR HEART AWAY

INSTRUMENTAL/LONG VERSION

(W. Cunningham) Stonseee Music, ASCAP 5:18/ST-DM-47840-SP

Produced by Eumir Decidato in Association with the Produced by Eumir Decidato in Association with the Produced by Eumir Decidator in Association with the Produced by Eumir De Produced by Eumir Deodato in Association with Kleeer

MCA RECORDS

SOUTHERN COMFORT

THE CRUSADERS





MCA-5507-9



STEREO

BTSY 9002 -A

1. STOMP AND BUCK DANCE

2. GREASY SPOON (STIX Hooper,

3. GET ON THE SOUL SHIP (IT'S SAILING)

(Joe Sample)

4. SUFER — STUFF (Wayne Henderson)

All sengs published by
Four Knights Music (BMI)

PRODUCED BY STEWART LEVINE
A Crusaders Production

MCA RECORDS

SOUTHERN COMFORT

THE CRUSADERS



MCA-5507-9





STEREO

BTSY 9002 -B

1. DOUBLE BUBBLE (Joe Sample)

2. THE WELL'S GONE DRY

(Larry Carlton) Pal Dog Music

3. SOUTHERN COMFORT (Wayne Henderson)

4. TIME BOMB (Jae Sample)

All songs published by Four Knights

Music (BMI) except band 2

PRODUCED BY STEWART LEVINE

A Crusaders Production

NOME WAYNE SERVICE PRODUCED

RECORDS IN

SOUTHERN COMFORT

THE CRUSADERS



MCA-5507-9 BTSY 9002-2 btsy 9002 -C





STEREO SIDE 3 record -2

1. WHEN THERE'S LOVE AROUND

(Stix Hooper)

2. LILIES OF THE NILE

(Wilton Felder)

All songs published by Four Knights Music (BMI) A Crusaders Production UND PRODUCED BY STEWART LEVINE

MCA RECORDS

SOUTHERN COMFORT

THE CRUSADERS



MCA-5507-9 BTSY 9002-2 btsy 9002 -D





STEREO SIDE 4 record · 2

1. WHISPERING PINES (Wayne Henderson)

2. A BALLAD FOR JOE LOUIS

(Jce Sample)

All songs published by Four Knights Music (BMI) PRODUCED BY STEWART LEVINE

A Crusader Production

NOME INDUSTRIES DEV. CORP. UNDER





This Is Vaughn Monroe Vaughn Monroe and his Orchestra

- 1 Red Roses for a Blue Lady (Tepper-Brodsky)
- 2 Ballerina (Sigman-Russell)



- 3 Sam You Made the Pants Too Long (Parody by Fred Whitehouse) (Lewis-Young)
- 4 There! I've Said It Again (Evans-Mann)
- 5 Tangerine (Mercer-Schertzinger)
- Vocals by: 1. Vaughn Monroe & the Moon Men
- 2, 5. Vaughn Monroe 3. Ziggy Talent 4. Vaughn Monroe & the Norton Sisters



Side 4 Mono

VPM-6073-1 (BPRM-6082)

This Is Vaughn Monroe Vaughn Monroe and his Orchestra

- 1 Blue Moon (Hart-Rodgers)
- 2 Racing with the Moon (Vaughn Monroe's Theme Song) (Watson-Monroe-Pope)
- 3 Time on My Hands (Adamson-Gordon-Youmans)



Victor

- 4 Riders in the Sky (A Cowboy Legend) (Jones)
- 5 Yours (Quiereme Mucho) (Sherr-Roig-Gamse-Rodriguez)

Vocals by:

- 1. Vaughn Monroe & the Norton Sisters
- 2. Vaughn Monroe
- 3, 5. Vaughn Monroe & Chorus 4. Vaughn Monroe & Quartet

Side 2 Mono VPM-6073-2 (BPRM-6083)



This Is Vaughn Monroe Vaughn Monroe and his Orchestra

- 1 Sound Off (The Duckworth Chant) (Duckworth)
- 2 The Donkey Serenade (Wright-Forrest-Friml-Stothart)

Victor

- 3 Let It Snow! Let It Snow! Let It Snow! (Styne-Cahn)
- 4 The Whiffenpoof Song (Minnigerode-Pomeroy-Galloway)
- 5 Ruby (Parish-Roemheld)

Vocals by:

- 1, 4, 5. Vaughn Monroe & the Chorus
- 2. Vaughn Monroe
- 3. Vaughn Monroe & the Norton Sisters

dunoflex

TM(s) ® RCA CORP.—MADE IN U.S.A.

P) 1972 RCA RECORDS

Side 3 Mono VPM-6073-2 (BPRM-6084)

This Is Vaughn Monroe Vaughn Monroe and his Orchestra

- 1 Moon Over Miami (Leslie-Burke)
- 2 The Maharajah of Magador (Loeb-Harris)
- 3 Goodnight, Sweetheart (Noble-Campbell-Connelly) (American Version: Vallee)



√ictor

- 4 Rum and Coca-Cola (Amsterdam-Sullivan-Baron)
- 5 Dream (Mercer)

Vocals by: 1. Vaughn Monroe & Mixed Chorus

- 2. Ziggy Talent
- 3. Vaughn Monroe with Orch. cond. by Gene Hammett with the Moon Men
- 4. Vaughn Monroe & the Norton Sisters
- & Rosemary Calvin
 5. Vaughn Monroe & the Moon Maids

SUSPEX

THE USUAL SUSPECTS • DREAMS

SIDE 1

SPX7

- 1. TOSSIN' & TURNIN' 2:30
- 2. WORRIED DREAM 3:24
- 3. I WAKE UP CRYING 2:37
- 4. INTERLUDE I: CASTING OFF 1:01
- 5. I CAN'T STOP DREAMING 3:27
 - 6. BACK IN MY DREAMS 4:40
 - 7. C'EST LA VIE 4:21

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SUX 105.7 SQUISCIPO CANONICAL STREET

THE USUAL SUSPECTS . DREAMS

SIDE 2



SPX7

- 1. IN THE MIDDLE OF THE NIGHT 4:25 2. INTERLUDE II: YET IN MY DREAMS 0:49
 - LONG ABOUT MIDNIGHT 2:54
- 4. I'M A DREAMER, AREN'T WE ALL? 1:55
 - EVENING 3:43
 - 6. INTERLUDE III: P.M. 0:19 7. MISTERIOSO 3:53
 - 8. WEAVER OF DREAMS 4:58
- 9. YET IN MY DREAMS (REPRISE) 0:47

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Side A Stereo

Revolving Bandstand

Tito Puente-Buddy Morrow and Their Orchestras

1 Baia 2:03 (Ma Baixa Do Sapateiro) (Barroso-Special Arr.: Puente)



Victor

- 2 | Concentrate on You 3:15 (Porter-Special Arr.: Williams)
- 3 Autumn Leaves 3:07 (Mercer-Prevert-Kosma-Special Arr.: Puente)
- 4 Harlem Nocturne 2:40 (Hagen-Special Arr.: Williams)
- 5 Kiss of Fire 3:06 (Allen-Hill-Special Arr.:Puente)



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Side B Stereo

Revolving Bandstand

Tito Puente-Buddy Morrow and Their Orchestras

1 The Continental 2:35 (Magidson-Conrad-Special Arr.: Puente)



Victor

- 2 Blue Moon 2:33 (Hart-Rodgers-Special Arr.: Williams)
- 3 Temptation 3:28 (Brown-Freed-Special Arr.: Puente)
- 4 So in Love 2:36 (Porter-Special Arr.: Williams)
- 5 Baby Won't You Please Come Home 2:17 (Warfield-Williams-Special Arr.: Williams)

dynaflex

TM(s) ® RCA CORP.-MADE IN U.S.A.

1974 RCA RECORDS



THE BEST OF TAPPAN ZEE

FC 37095 STEREO



SIDE 1 AL 37095

- 1. MARK COLBY SKAT TALK 5:13 -G. King-
- 2. WILBERT LONGMIRE GOOD MORNING! 8:45
 -J. Chattaway-
 - 3. RICHARD TEE FIRST LOVE 4:53
 -C. Rainey-





THE BEST OF TAPPAN ZEE

FC 37095 STEREO



SIDE 2 BL 37095

- 1. BOB JAMES BIG STONE CITY 5:42 -B. James-
 - 2. JoANNE BRACKEEN LET ME KNOW 5:09
 -J. Brackeen-
 - 3. MONGO SANTAMARIA SAMBITA 5:45
 -J. Almario J. Gellardo-





SIDE 1 (AXDM 10079)

AJA 5006 Mono 331/2 r.p.m.

A JAZZ HOLIDAY

1. A JAZZ HOLIDAY

1. A JAZZ HOLIDAY

1. A JAZZ HOLIDAY

2. SHIMME SHA WOBBLE (Spencer Williams)
3. MY MAMMA'S IN TOWN (Hirsch, Panico, Nuzzo)
4. SAY! ARABELLA (Kahn, Fiorito)
5. GLAD RAG DOLL (Ager, Dougherty, Yellen)
6. BUGLE CALL RAG (Pettis, Meyers, Schoebel)
7. 'BAM' BAM BAMMY SHORE (Henderson, Dixon)
8. WHERE'D YOU GET THOSE EYES (Donaldson)

TED LEWIS AND

HIS BAND

HIS BAND



A JAZZ HOLIDAY

1. MILENBERG JOYS (Morton, Mares, Ropollo)
2. SHE'S FUNNY THAT WAY (Moret, Whiting)
3. THE CAMEL WALK (Smith, Mack, Schafer, Bryssey)
4. HELLOI MONTREAL (Warren)
5. THE NEW ST. LOUIS BLUES (W. C. Handy)
6. THAT CERTAIN PARTY (Donaldson, Kahn)
7. SOME OF THESE DAYS (Brooks)

TED LEWIS AND
HIS BAND

HIS BAND

HIS BAND







RECORDS

NEW MUSIC FROM ECM VOLUME IV

SA 015 STEREO



SIDE 1 (SA 015 AS CP)

1. TOUCH (Eberhard Weber) 4:58 GEMA From ECM 1066 "YELLOW FIELDS" - EBERHARD WEBER

2. FUGHATA FOR HARPSICHORD+ (Keith Jarrett) 5:26 BMI From ECM 1033/34 "IN THE LIGHT" - KEITH JARRETT

3. DARKNESS FALLS++ (Terie Rypdal) 3:27 GEMA From ECM 1067/68 "ODYSSEY" - TERJE RYPDAL

4. BLANCASNOW++ (Enrico Ravo) 6:45 GEMA
From ECM 1063 "THE PILGRIM AND THE STARS" - ENRICO RAVA
Produced by Monfred Eicher
+® 1974 ECM RECORDS Gmbh
+*® 1975 ECM RECORDS Gmbh
® 1976 ECM RECORDS Gmbh
PROMOTIONAL COPY NOT FOR SALE
FOR RADIO STATION AND IN-STORE
PROGRAMMING ONLY



RECORDS **NEW MUSIC** FROM ECM VOLUME IV

SA 015 STEREO



SIDE 2 (SA 015 BS CP)

1. OVER BIRKEROT+ (Terje Rypdal) 4:42 GEMA From ECM 1067/68 "ODYSSEY" - TERJE RYPDAL

2. PARKS+ (Enrico Rava) 1:45 GEMA

From ECM 1063 "THE PILGRIM AND THE STARS" - ENRICO RAVA

3. THE COLOURS OF CHLOE (Eberhard Weber) 7:45 From ECM 1042 "THE COLOURS OF CHLOE" - EBERHARD WEBER

*4. SHORT PIECE FOR GUITAR AND STRINGS (Keith Jarrett) 3:52 BMI From ECM 1033/34 "IN THE LIGHT" - GUITAR: RALPH TOWNER

PROMOTIONAL COPY NOT FOR SALE FOR RADIO STATION AND IN-STORE PROGRAMMING ONLY Produced by Manfred Eicher



VADPOSHIFE

AP-62 (APLP-123)



SIDE ONE ORIGINAL MONO

MARLENE VER PLANCK "I THINK OF YOU

WITH EVERY BREATH I TAKE"

THINK OF YOU WITH EVERY BREATH I TAKE 2. ACCENT ON YOUTH

3. SNUGGLED ON YOUTH

4. SOME OTHER TIME
5. IF I LOVE AGAIN

Audiophile Records • 3008 Wadsworth Mill Place



AP-62

(APLP-124)



SIDE TWO ORIGINAL

MONO

MARLENE VER PLANCK "I THINK OF YOU

WITH EVERY BREATH I TAKE

WE COULD MAKE SUCH BEAUTIFUL MUSIC TOGETHER 2. DEEP IN A DREAM

> 3. TWO CIGARETTES IN THE DARK 4. WITHOUT A WORLD OF WARNING

5. YOU LEAVE ME BREATHLESS

5. YOU LEAVE ME BREATHLESS

Audiophile Records . 3008 Wadsworth Mill Prace



ORTUESTA CORPORACION
TRULLANDO CON L

SIDE A

Exec. Producer: Pat Laino Produced by:

Compatible Stereo

Foco Records, Inc.

1. TRULLA NAVIDENA (4:09)

(Jose Ramos Cruz) (Coco Mus.-Lamp Mus.-BMI) 2 NADÍE ME COJE (4:02)

(Freddie Silva) (Spacem Mus.)

3. ME REGRESO AL CAMPO (3:26) (Johnny Ortiz, Jose Ramos Cruz)

(Coco Mus.-Lamp Mus.-BMI)

(Coco Mus.-Lamp Mus.-Bmi)
4. ESTOY SIN MUJER (3:36)
(Eligio Farrait) (Peer Intl.-BMI)



ORQUESTA CORPORACION LATINA TRULLANDO CON LA CURPORACION LATINA

SIDE B CLP 144X

Exec. Producer:
Pat Laino
Produced by:
Corporacion Latina

331/a LP Comp vibla Stereo S & D 1977 Coco Records, Inc.

1. DESPIERTA (3:58)
(Eligio Farrait) (Peer Intl.-BMI)
2. FIESTA NAVIDENA (4:19)
(Jose A. Millan) (Coco Mus.-Lamp Mus.-BMI)
3. NAVIDAD SIN MADRE (4:11)
(Eligio Farrait) (Peer Intl.-BMI)
4. SALSA NAVIDENA (3:45)
(Vitin Sancu, Victor Muñiz)
(Coco Mus.-Lamp Mus.-BMI)

"Con pocas palabras basta"

B-131 ® 1984

Lado A 33 1/3 RPM Stereo

1.-YO ESTOY AQUI 5:26- (Pedro Arroyo) 2.-EN AMORES TODO PASA 6:50- (Peter Velázquez) 3.-NO TE VAYAS TODAVIA 5:00 - (Pedro Arroyo)

MULENZE "Con pocas palabras basta"

B-131 © 1984



Lado B 33 1/3 RPM Stereo

1.-CON POCAS PALABRAS BASTA

6:38- (Miguel Amadeo)

2.-QUIEN VENDRA?

3:38- (Victor Colon)

3.-LA PRINCESA

3:43- (Derechos Reservados)

4.-DOLPHY STREET

7:38- (Derechos Reservados)





ずばけリスラシ

サルカラティングラントンボースクラントンボースクラントング

45RPM

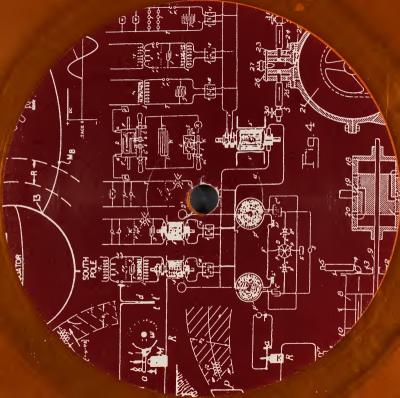
ギルギトリスラシ



珍女女女

45RPM







HEADS BWL1-0772-A STEREO

1 I'll Be Okay in the Morning (Granati-L., Ierace) 3:28

2 Love Music
(Lambert-Potter) 2:24
3 Satisfaction Guaranteed
(D. Ierace-Ross-Faiella-Czuri-Elliott) 2:35
4 It's Me (C. Sciarrotta) 2:59
5 Gotta Find My Way Back Home
(M. & M. Steals) 2:07

Physiomogen Nickel Records, INC.

MANUFACTURED AND DISTRIBUTED BY RCA PYINTS

BY WOODEN NICKEL RECORDS, INC.

MANUFACTURED AND DISTRIBUTED BY RCA PYINTS

By Wooden Nickel Records, Inc.



STEREO

TAIL\$
BWL1-0772-B

1 High Heel Rockin' Roll Shoes
(C: Sciarrotta-D. Sciarrotta) 2:46
2 Shame on You (C: Sciarrotta-D. Sciarrotta) 2:46
3 Don't It Make You Wanna Dance 2:53
(D. Sciarrotta-Golden-L. Ierace)
4 2 + 2 (Davis-James) 2:12
5 It's Better to Have and Don't Need (Than Need and Don't Have) (Covay) 3:17

@ 1975 WE TO BE NICKEL RECORDS, INC.

MANUFACTURED AND DISTRIBUTED BY RCA

MANUFACTURED AND DISTRIBUTED BY RCA

PRINTEGIA

Wooden Nickel Records, Inc.

Charm

PC 1998

CRLP 91

Side A

1.I Found You 2.Let We Be Yours 3.All Because of You 4. Give Dem Di Rub-A-Dub
5. There's No Place For You 6. Where is The Love
7. Watch Your Step 8. Rock On

Al Campbell

Al Campbell

Al Campbell

Al Campbell

19:0 Mohered and Dirheuze by
Jal Shr Records

105 Action Lang Park Rock

105 Action La 3.All Because of You 4.Give Dem Di Rub-A-Dub 5. There's No Place For You 6. Where Is The Love



Charm

PC 1998

CRLP 91

Side B 9.Don't Worry Bout Me 10.Girl For Me 11.I Need Your Loving 12.Good Vibes 13.Roll Call 14.Take Time





Al Campbell

Al Cambbell

Al Ca



Recorded by Jamaica Recording S

13, Brentford Road, Kingston, Jamaica

Produce by C.Dodd JAMREC MUSIC Made in Jamaica

SIDE 1

- 1. Smiling Faces
- 2. Trouble Trouble
- 3. You Can Do It
- 4. Into The Night
- PECORDED 7. WOMEN 5. Storybook Children
 - 6. Oh! What A Shame

STUDIO 13



Recuribelity

Hannitza Recording Studio

183, Brentffordi Roull.

Kingston, Dannica



Brodingelby C.Dadild INVERTICATION. Whatteito Ibanaica

SIDE 2

- 8. Cheaters
- 9. Good Times or Bad
- 10. Weh Yuh Den Sah Long
- 11. Break Your Mise
- 14. Caribbean Giri

RECORDED BY JAMAICA RECORDING

STUDIO 13



Manufactured & Distributed by VP Records 89-05 138th Street Jamaica, NY 11435 Tel: (718) 291-7058 Fax: (718) 658-3573 In Florida, 5893 S.W. 21st Street W. Hollywood, FL 33023 Tel: (954) 966-4744 Fax: (954) 966-8766



VPRL1473 Side 1. Prod. by: Stuart Brown for African Star.

Original Copy - VARIOUS ARTISTS

1. CHANT MI SONG - Capleton 4. CHANT ME SONG EXTENDED DUB VOX MIX

- Capleton

5. NO CARBON COPY - Capleton

5. NO CARBON COPY - Capleton

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W. Hollywood, FL 33023 Tel: (954) 966-4744 Fax: (954) 966-8766

VPRL1473 Side 2. Prod. by: Stuart Brown for African Star.

Original Copy - VARIOUS ARTISTS

1. I KNOW - Jah Cure

2. SAY YOU A WALL - African

3. NEWS HEADLINE - Military Man

4. NO BARBER BWOY CHAIR - Granty Roots

5. DYNA BIG BOY - Determine

5. DYNA BIG BOY - Determine

Bless I Oh Jah Aaron Si

CULTURE SHOCK LABEL

- 01) Intro (Ballad Mix) 02) Babylon falling

- 08) I am who I am 09) See it again

CS 3006

04) Bless I Onc...
05) Father told me
05) Father told me
13) Old rove
06) Coming home
14) Place in your near07) Survival thing
14) Place in your near14) Executive Producer: Keith Simmons
All songs co-produced by: Mikey Chung & Floyd Smith
for Culture Shock Co. Ltd.

86844000





Black Max
The Cabaret Songs of
Arnold Weinstein and William Bolcom



Side A Stereo HRC1-5477-A

Volume I

Over the Piano
Fur (Murray the Furrier)
He Tipped the Waiter
Waitin
Song of Black Max
(As Told by the de Kooning Boys)
Amor

Joan Morris, Mezzo-soprano William Bolcom, Piano

TM(s) ® RCA CORP

P 1985 RCA R 100





Black Max The Cabaret Songs of Arnold Weinstein and William Bolcom



Side B Stereo HRC1-5477-B

Volume II

Places To Live Toothbrush Time Surprise! The Actor Oh Close the Curtain George

Joan Morris, Mezzo-soprano William Bolcom, Piano

TM(s) ® RCA CORP



116 - A SIDE ONE



- 2. WILD MAN BLUES
- 3. ROSETTA
- 4. BLUE MONK
- 5. I LEFT MY BABY

© PUMPKIN PRODUCTIONS, INC., 1985



116 - B SIDE TWO

- 1. DICKIE'S DREAM
- 2. FINE AND MELLOW
- 3. THE TRAIN AND THE RIVER
- 4. BLUES

© PUMPKIN PRODUCTIONS, INC., 1985

CHARLES LLOYD QUARTET **MONTREUX 82**

STEREO





SIDE

THE UNHEBER-UND LEISTUNGS

- 1. Introduction 1:20
- 2. The Call (Imke) 10:13
- Wind In The Trees 11:36

All compositions written by Charles Lloyd Produced by Gabreal Franklin and Charles Lloyd VETNUE TUNG NEFT SERVICE SERVICE MANUAL SERVICE SERVIC (P) + © 1983 Elektra/Asylum Records for the U.S. and WEA Int. Inc. for the world outside of the U.S.

96.0220-1

(96.0220-1)

Control of the contro



MONOGORIO A MARNER COMMUNICATIONS COMPANY

CHARLES LLOYD QUARTET **MONTREUX 82**

STEREO





SIDE

ASTAN COMMUNICATIONS COMPANY

- 1. Very Early 10:37
- Michel 1:13
- 3. Forest Flower (1. Sunrise 2. Sunset) 11:45 All compositions written by Charles Lloyd except "Very Early" which is written by Bill Evans Produced by Gabreal Franklin and Charles Lloyd. P + © 1983 Elektra/Asylum Records for the U.S. and WEA Int. Inc. for the world outside of the U.S.

THE ROLL AND AND EVEN PARTICIPANTS ASSESSMENT UNIVERSELY UNIVERSELY OF THE PARTICIPANT ASSESSMENT OF THE 96.0220-1

(96.0220-2)

ALL RIGHTS ALLE URHEBER- UND LEISTUNGE

1. IT IS NOT TOMORROW
THE DAY BEFORE
2. CON ALMA
3. DEMAIN IL FERA JOUR
4. MAMBO N° 8

Enregistré au Studio
SOFRESON

TUTTI QUANTI

TQ 923

33 T.

- 1. BATUCADA

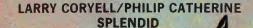
- 4. AVALANCHES

SACEN

- 4'46
- 5'19
- 5'55
- 2'21

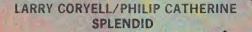
14 DUPLICATION 1. DOLT HATTLE ATTUMBLE ELECTRIC

4. A. SAUF AUTORISATION

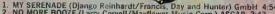


6E-153-A (PRC) SIDE ONE STEREO





6E-153-B (PRC) SIDE TWO STEREO



1. MY SERENADE (Diango Reinbardt/Francis, Day and Hunter) Gried 2. NO MORE BOOZE (Larry Coryell/Mayflower Music Corp.) ASCAP 3:43
3. FATHER CHRISTMAS (Philip Catherine/Mayflower Music Corp.) ASCAP 2:39
4. A QUIET DAY IN SPRING (Julie Coryell/Mayflower Music Corp.) ASCAP 4:02
5. THE TRAIN AND THE RIVER (Jimmy Giuffre/Walden) ASCAP/MUZ GEMA 4:48

PRODUCED BY SIEGFRIED E. LOCH

1978 WEA Musik GmbH

PRODUCED BY SIEGFRIED E. LOCH

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We OF THIS RECORDING

SUPERSAX & L.A. VOICES

STEREO 331/3 RPM 01-025604-1

AL 39140





CBS 25604 (FC 39140)

1. EMBRACEABLE YOU (4:14) (I. Gershwin G. Gershwin) New World Music Corporation 2. DANCING
IN THE DARK (3:50) (H. Dietz - A. Schwartz) Warner Bros.
Inc. 3. THE SONG IS YOU (3:55) (O. Hammerstein II J. Kern) T.B. Harms Co. (c/o The Welk Music Group)
4. STARDUST (4:45) (M. Parish - H. Carmichael) Mills
Music, Inc. 5. L.A. (1:56) (M. Flory) Flory Music

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SUPERSAX & L.A. VOICES

STEREO 331/3 RPM

01-025604-2 BL 39140





CBS 25604 (FC 39140)

1. IN THE STILL OF THE NIGHT (3:44) (C. Porter) Chappell Music 2. DON'T BLAME ME (5:02) (D. Fields -J. McHugh) Robbins Music, A catalog of CBS Songs 3. STELLA BY STARLIGHT (3:34) (N. Washington -V. Young) Famous Music Corporation 4. STAR EYES (3:58) (D. Raye - G. DePaul) Leo Feist, A catalog of CBS Songs 5. OLD FOLKS (4:04) (W. Robison - D. Hill) Warner Bros. Inc.

@ 1983 CBS Inc.



Whiskey, Women, and ... "RECORD & COMPANY &

Newton - Rose) 5. SUMMERTIME BOOGIE (Greshwin - Gershwin) 6. ROCKIN'
WITH COOP (Heller - Newton - Mitchell / 7. INDIANA EXPRESS (Hanley MacDonald) 8. ROCKIN' AND JUMPIN' (Johnson - Brown)
9. THE DERBY (Graham)

Or The Recognition of the Re



Whiskey, Women, and ... "RECORD BE COMPANY &

(Robbins - Whiting) 6. HOT ICE (Mitchell) 7. 3 STRIKES YOU'RE OUT
(Mitchell) 8. TILL TOM BOOGIE (Goodman - Hampton) 9. MUSIC
MAKERS BOOGIE (James)

Forshay (BMI): 1, 7



FW 40358 **STEREO**



SIDE A FW40358-AS @ 1987 Teresa Gramophone Company, Ltd.

WHATEVER HAPPENED TO JOHNNY BOTHWELL?

Johnny Bothwell

1. I'LL REMEMBER APRIL 3:15 Raye, DePaul, Johnston - ASCAP 2. JOHN'S OTHER WIFE 3:12

V. Horton - ASCAP

3. THE TROUBLE WITH ME IS YOU 3:10
G. Handy, J. Segal - ASCAP
4. LONELY SERENADE 2:55
George Melachrino - ASCAP
5. LAURA 3:03
Raskin, Mercer - ASCAP
PRODUCED BY BOB THIELE
PRODUCED BY BOB THIELE

Oramophone Company, Ltd., New York, N. J. Printed In Prin



FW 40358 **STEREO**



SIDE B

FW40358-BS ® 1987 Teresa Gramophone Company, Ltd

WHATEVER HAPPENED TO JOHNNY BOTHWELL?

Johnny Bothwell

1. I COVER THE WATERFRONT 2:51

J. Green, E. Heyman - ASCAP 2. ILL WIND 3:06

H. Arlen, T. Koehler - ASCAP

3. DEAR MAX 2:51
Johnny Bothwell - ASCAP
4. CHELSEA BRIDGE 3:06
Billy Strayhorn - ASCAP
5. STREET-OF DREAMS 2:44
V. Young, S.M. Lewis - ASCAP
PRODUCED BY BOB THIELE

Famophone Company, Ltd., New York.

Side One
EJ-1040
P 1981

RENE THOMAS QUINTET
Now's The Time (Parker) 1962/8'38'
Florence (Thomas) 1962/9'15"

LIVE RECORDING

LIVE RECORDING

RENE THOMAS QUINTET

Now's The Time (Parker) 1962/8'38'
Florence (Thomas) 1962/9'15"

LIVE RECORDING

EUROPA

SIAE

Side Two

EJ-1040

P 1981

CHARLIE BYRD TRIO

Satin Doll (Ellington) 1961/4'10"

Cheem Cheem Cherie (Livingston) 1961/8'00"

MICKEY BAKER QUARTET

Robin's Nest (Thompson) 1960/5'30"

LIVE RECORDING

LIVE RECORDING

edoles.

FLIP PHILLIPS — PHILLIPS' HEAD tenor, bass clarinet

MILT HINTON, bass

MOUSEY ALEXANDER, drums

MICKEY CRANE, piano

STEREO CRS1013



SIDE 1

- SPANISH EYES 4:03 (E. Snyder/C. Singleton/B. Kaempfert; Screen Gems-Columbia; BMI)
 - 2. EVERYTHING HAPPENS-TO ME 4:30 (Tom Adair/Matt Dennis; Dorsey Brothers Music Inc.; ASCAP)
 - LOVE STORY 6:07 (Francis Lai; Famous Music Corp.; ASCAP)
 - 4. FAT TESSIE'S ASS 5:19 (Flip Phillips; Bobbin Music; BMI)

@ 1976 CHOICE RECORDS, INC. SEA CLIFF, N.Y.

CHOICE.

FLIP PHILLIPS — PHILLIPS' HEAD tenor, bass clarinet

MILT HINTON, bass

MOUSEY ALEXANDER, drums

MICKEY CRANE, piano

STEREO CRS1013



SIDE 2

- NATURE BOY 4:10 (Eden Abba; Crestview Music Corp.; ASCAP)
- JEANNIE 3:40 (Buddy Kaye/Hugo Montenegro; Colgems Music; BMI)
 - NANCY 4:30 (J. Van Heusen/P. Silvers; Barton Music Corp.; ASCAP)
 - 4.MAKIN' WHOOPEE 3:42 (Gus Kahn/Walter Donaldson; Gus Kahn Music/Donaldson Publishing Co.; ASCAP)
 - 5. THIS IS ALL I ASK 5:40 (Gordon Jenkins; Robbins Music; ASCAP)



THE PALM COURT



TO SIDE ONE

1. Two Guitars (frad.) (2:40)

2. Besame Mucho (Consuelo Veloquezy (2:40)

3. Crak Egy Kis Lany (Hungarian casardas, trad.) (6:14)

4. Tango from the Exile's Cafe (Michoel Scholl) (3:19)

5. Copacabana (Uslio da Caro) (3:09)

6. Tico-Tico (Oliveira-Abreu) (2:02)

7. Rumania (frad.) ar. by William Schimmel) (5:33)

8. Romance, Op 44, No. 1 (Anton Rubinstein) (3:27)

THE TANGO PROJECT

WILLIAM SCHIMMEL, Accordion

MICHAEL SAHL, Piano

MARY ROWELL, Violin

© 1985 Elektra, Asylum/Nonesuch Records

NEW YORK 10019 9229 SUNSET BOULEVARO. LOS ANGELES CAUGINIA.



PARMER COMMUNICATIONS, INC.

CHOICE.

A FLOWER FOR ALL SEASONS

EDDIE DANIELS/Flote, alto flute, clarinet, bass clarinet
BUCKY PIZZARELLI/Guitar

STEREO CRS1002



SIDE 1

- 1. SAMIA 3:40 (Les McCann; Jana Music; ASCAP)
- 2. AFTERTHOUGHT 5:01 (Eddie Daniels/Bucky Pizzarelli)
- 3. ENTR'ACTE 3:31 (Jacques Ibert; Alphonse Leduc Pub.)
- 4. EMILY 3:25 (Johnny Mandel/Johnny Mercer; Miller Music; ASCAP)
 - 5. ETUDE NO. 14 in F MINOR, OPUS 25, NO. 2 3:54 (Frederic Chopin)
 - 6. VARIATIONS ON AN AUTUMN THEME 1:25 (Pat Williams)

® 1973 CHOICE RECORDS, INC. SEA CLIFF, N.Y.



A FLOWER FOR ALL SEASONS

EDDIE DANIELS/Flute, alto flute, clarinet, bass clarinet
BUCKY PIZZARELLI/Guitar

STEREO CRS1002



SIDE 2

- 1. AS LONG AS I LIVE 3:19 (Harold Arlen/Ted Koehler; Arko Music; ASCAP)
 - 2. TWO FOR THE ROAD 1:35 (Henry Mancini/Leslie Bricusse; Northridge Music: ASCAP)
 - 3. BLUE BOSSA 3:17 (Kenny Dorham)
 - 4. WISTFUL MOMENT 4:13 (Roland Hanna; Rahanna Music; BMI)
 - 5. SHINE 3:07 (Ford Dabney/Cecil Mack/Lew Brown; Schapiro Bernstein; ASCAP)
 - 6. A FLOWER FOR ALL SEASONS 4:15 (Roland Hanna; Bobbin Music; BMI)

® 1973 CHOICE RECORDS, INC. SEA CLIFF, N.Y.



THE FENTS THE OTHER SIDE

PJ88031 SIDE ONE



33 1/3 RPM **STEREO**

| 1. | WHERE'S MY PRODUCER? (Hall) | 4:29 |
|----|-----------------------------------|------|
| | BACK IN THE SADDLE (Holzman) | 4:31 |
| 3. | SIXTY WAYS TO SKIN A YAK (Cottle) | 4:43 |
| | MY BODY'S A TEMPLE (Hall) | 6:17 |

Produced By Adam Holzman & Ted Hall. All songs published by "How Come You Don't Have A Singer?" Publishing Co., ASCAP. Publishing Co., ASCAP.

(i) & © 1987 Passport Records, Inc.

(ii) & © 1987 Passport Records, Inc.

(iv) South Plainfield, NJ 07080, Research



THE FENTS THE OTHER SIDE

PJ88031 SIDE TWO



33 1/3 RPM STEREO

| 1. | FOUR SHEETS TO THE WIND (Hall/Cottle) | 5:29 |
|----|--|------|
| 2. | THE SCENERY MAN (Cottle) | 5:56 |
| 3. | RUBBER DISCIPLINE HELMET (Holzman) | 4:33 |
| | I DON'T WANT MY MTV (Hall) | 4:13 |
| | Produced By Adam Holzman & Ted Hall. | |
| | All songs published by "How Come You Don't Have A Singer | 7" |
| | Publishing Co., ASCAP. | |
| 4 | | EF/ |

(P) & © 1987 Passport Records, Inc.







P 1975 INSPL 28214-B1 331 RPM



NSPL 28214 STEREO

"FEELING IS BELIEVING"

1. Spinning Wheel (D. C. Thomas) 2. The Loving Touch (E. Garner)

3. Strangers In The Night (Singleton, Snyder, Kaempfert) (From the Universal-International film

'A Man Could Get Killed') 4. Feeling Is Believing (E. Garner)

5. Paisley Eyes (E. Garner)

ERROLL GARNER

Produced by Martha Glaser APRIL MUSIC (1) PLANETARY NOM (LDN) LTD. (2) LEEDS MUSIC (3) UCTAVE MUSIC (MCPS) (4, 5)



ELLINGTONIA! JOHNNY HODGES

1. ESQUIRE SWANK 3:27 (Hodges-Ellington) (Tempo Music) ASCAP

ORI 216 MONO



SIDE A

- 2. MIDRIFF 3:12 (Strayhorn) (Robbins Music) ASCAP
- 3. ONLY WISH I KNEW 3:02 (Byas-Fol)
- 4. WE FOOLED YOU 2:43
- (Baker-Hodges) 5. ST. GERMAN DE PRES 3:17
- (Byas)
- 6. GOOD TO THE LAST DROP 3:10 (Jackson)



ELLINGTONIA! JOHNNY HODGES

ORI 216 STEREO



SIDE B

- 1. THE JEEP IS JUMPIN' 5:55 (Hodges-Ellington) (Mills) ASCAP
- 2. GOOD QUEEN BESS 3:34 (Hodges) (Mills) ASCAP
- 3. DOOJI WOOJI 4:01
 (Filington) (Mills) ASCAP
- (Ellington) (Mills) ASCAP 4. JEEP'S BLUES 2:32
- (Ellington-Hodges) (Mills) ASCAP
- Reissue Produced by Don Schlitten
 (P) 1974 Onyx Records, Inc.

ONLY RECORDS, INC. NEW YORK, N.Y.

THE TIME SERIES

BAINBRIDGE

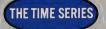
SPANISH **GUITARS** AL CAIOLA

1027



SIDE ONE

| 1. BESAME MUCHO Velasquez - E. B. Marks (BMI) 2. MAMBO JAMBO P. Prado - Peer Int. (BMI) 3. MY SHAWL X. Cugat - E. B. Marks 4. PIEL CANELA Capo - E. B. Marks 5. YOU BELONG TO MY HEART A. Lara - Peer Int. (BMI) 6. JUNGLE DRUMS Lecuona - E. B. Marks (BMI) 1. BESAME MUCHO Velasquez - E. B. Marks (BMI) 2. MAMBO JAMBO P. Prado - Peer Int. (BMI) 3. MY SHAWL X. Cugat - E. B. Marks 5. YOU BELONG TO MY HEART A. Lara - Peer Int. (BMI) 6. JUNGLE DRUMS Lecuona - E. B. Marks (BMI) 7. COMPANY, INC. 1P.O. BOX 8248 | 60 |
|---|----|
| P. 2. MAMBO JAMBO P. Prado - Peer Int. (BMI) 3. MY SHAWL COUNTY F. B. Marke | |
| 3. MY SHAWL | 14 |
| TO CHOST - E B Marks | |
| A. Cugat · E. B. Iviarks | |
| 4. PIEL CANELA | 1 |
| 4. PIEL CANELA Capo - E. B. Marks 5. YOU BELONG TO MY HEART A. Lara - Peer Int. (BMI) 6. JUNGLE DRUMS Lecuona - E. B. Marks (BMI) | |
| A. Lara - Peer Int. (BMI) | |
| Lecuona - E. B. Marks (RMI) | |
| 9/1/ | |
| MENT | |
| COMPANY INC IP.O. | |
| " ANY, INO." | |



BAINBRIDGE

GUITARS SPANISH AL CAIOLA

BT 1027



SIDE TWO

1. EL RANCHO GRANDE
Ramos - E. B. Marks (BMI)
2. POINCIANA
Simon - E. B. Marks (BMI)
3. MAGIC IS THE MOONLIGHT
M. Grever - Southern (ASCAP)
4. SERENATA
L. Anderson - Mills (ASCAP)
5. RITUAL FIRE DANCE
De Faila - S.G.A.E. (BMI)
6. YOURS
Roig - E. B. Marks (BMI)
7. COMPANY, INC. 19.0.



DARRELL MARTIN LUV 2 GETHER

A 33% Rpm





A1 V.O.T.U. Club Mix 7:39
A2 Bobby D's Mix 5:50

1996 Radikal Records 1996 Popular Records, L.L.C.

Critique Records Inc., 50 Cross Street, Winchester, MA 01890 USA
Manufctured and distributed in the U.S. by BMG Distribution.

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CRAB 12141 - 1



DARRELL MARTIN LUV 2 GETHER

33% Rpm





m.W.c.

B1 Dance Works! Vocal Mix 3:58
B2 V.O.T.U. Hardvibe 7:57

D 1996 Radikal Records D 1996 Popular Records, L.L.C.

Critique Records Inc., 50 Cross Street, Winchester, MA 01890 USA Manufctured and distributed in the U.S. by BMG Distribution.

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CRAB 12141 - 1

GOLD LET'S GO BABY

SIDE A PALU 800-1 33 1/3 RPM





1. LETS GO BABY (RADIO)
2. LETS GO BABY (ALBUM)

EXECUTIVE PRODUCER: PAUL ROSS

GOLD LET'S GO BABY

SIDE B PALU 800-1 33 1/3 RPM





3. LETS GO BABY (CLUB) 4. LETS GO BABY (TV)

EXECUTIVE PRODUCER: PAUL ROSS











mergury

STEREO

870 611-7 Time: 3:21





ANCHORAGE (Michelle Shocked) From the Mercury album 422 834 924-1 "SHORT SHARP SHOCKED" MICHELLE SHOCKED © 1988 Polygram Records, Inc. 810 SEVENTH MIEME. MAN AREA POLYGRAM RECORDS, INC., 810 SEVENTH MIEME.



mergury

STEREO

Time: 4:14

Pete Anderson



ANCHORAGE (LIVE VIDEO VERSION) (Michelle Shocked) From the Mercury album 422 834 924-1 "SHORT SHARP SHOCKED" MICHELLE SHOCKED 1988 PolyGram Records, Inc. 810 SEVENTH AVENUE. BENT POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE.

SHE'S ONLY 20 4:07

(Massey/Gawenda/Massey) From The LP "TAMI SHOW" #BFV 41577 Produced by Mike Chapman The Makiki Pub. Co. Ltd./Tami Show Pub. Inc.(ASCAP)

TAMI SHOW

FOR **PROMOTIONAL** VS4 43146

(VS4 43146 AS) @ 1987 Chrysalis Records, Inc.

PROMOTIONAL USE ONLY

USE ONLY

Chrysalis®

Chrysalis®

r

SIMON F. PRODUCED AND ENGINEERED BY PHILIP THORNALLEY

e prise

From the forthcoming Simon F. album NEVER NEVER LAND on Reprise Records (1-25619)



F. Machine Music BMI

AMERICAN DREAM

(Simon F.)

© 1987 Reprise Records for the U.S.

T.

SIMON F.

PRODUCED BY SIMON F. AND TOM LORD-ALGE

ENGINEERED AND MIXED BY TOM LORD-ALGE

7-28237-B 4:01

eprise

From the forthcoming Simon F. album NEVER NEVER LAND on Reprise Records (1-25619)



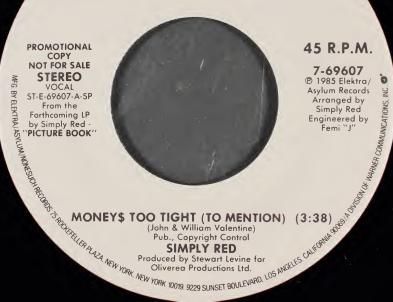
F. Machine Music BMI

LOVE BOMB (Simon F.)

1987 Reprise Records for the U.S.



PROMOTIONAL COPY NOT FOR SALE



45 R.P.M.

7-69607



1985 C
Records,
NOT FOR
SALE

STEREO
P-B-5581
99676

(Irom the LP
"LET'S GO ALL
THE WAY"
ST-12367)

RATHUM VINE
PRODUCTIONS

PATHUM VINE
PRODUCTIONS

PATHUM VINE
PRODUCTIONS

SLY FOX STAY TRUE (Michael Comacho)

roduced oy Ted Currier for Platinum Vibe Productions. In CoProduced by David Spradley for Platinum Vib Productions Inc. Record at Unique Recordin Mix Engl Bob Ror



REPRISE RECORDS

FRANK SINATRA ARRANGED BY DON COSTA PRODUCED BY SONNY BURKE Conducted by Vinnie Falcone Manufac-

tured By

Productions

Bristol



RPS49233 (XNY 21035)

The same of the sa

3:26

Unart Music Corp.-BMI From the Reprise Album 3FS 2300 TRILOGY:

PRESENT (Some Verv Good Years)

Maria Maria



REPRISE RECORDS

FRANK SINATRA ARRANGED AND CONDUCTED BY DON COSTA PRODUCED BY SONNY BURKE

Manufac-

tured By

tions

Produc-

Bristol

RPS49233 (XNY 21015)

2:57

Sergeant Music Co./ Okun Music Corp .-ASCAP

From the Reprise Album 3FS 2300

THAT'S WHAT GOD
LOOKS LIKE TO ME
(Stan Irvin/Lan O'Kun)

@1980 Warner Bros.
Records Inc.

**RILOGY: **A
PRESENT
(Some Very
Good Years)

**Control
**PRESENT
(Some Very
Good Years)

**RILOGY: **A
PRESENT
(Some Very
Good Years)

**RILOGY: **A
**PRESENT
(Some Very
Good Years)

**RILOGY: **A









EPRISE RECORDS

FRANK SINATRA

ORCHESTRA & CHORUS AND

BY DON COSTA PRODUCED RY

> SONNY BURKE By Bristol

RPS49517 (XNY 20995)

4:08

From the Reprise Album 3FS 2300 TRILOGY: THE PRE-SENT (Some Very Good Years)

Music/Begonia

Productions

Productions

Productions

Productions

Productions

YOU AND ME (We Wanted It All)

(Carol Bayer Sager/Peter Allen)

© 1980 Warner Bros.

Records Inc.

9300 Warner Rivel, Burbank, Call.

91510- 2011





REPRISE RECORDS

FRANK SINATRA

PHILHARMONIC SYMPHONY **ORCHESTRA** & MIXED CHORUS ARRANGED AND COND-**DUCTED BY**



2:43

From the Reprise Album 3FS 2300 TRILOGY: HE FUTURE (Reflections



WARNER BROS. RECORDS, INC. MADE IN U.S.A.

FRANK SINATRA

Arranged and Conducted by Marty Paich

0373

(2103)Produced by Sonny Burke

HERE'S TO THE LOSERS
(Wells-Segal)
Edwin H. Morris & Co. Inc.
ASCAP - 3:05 Manufactured for Bristol **Productions**



FRANK SINATRA

Arranged by Ernie Freeman



0373

(HX3320) Produced by Jimmy Bowen

TELL HER (You Love Her Every Day)

(Gil Ward)
American Music, Inc.
BM1 - 2:40
Manufactured for Bristol
Productions



_ S

(BSK 3600)

recolds

Meadowgreen ASCAP

V

FINALLY (Gary Chapman) Calilotuia @1982 Warner Bros. Records Inc. for the U.S. & WEA International Inc. for · 3300 Warner Boul the world outside of the U.S. a Warner Communications Company



Burbank.





Country LAY DOWN YOUR ARMS

-P. Roberts-Land-GerhardANNE, S.H. E.L. T.O.N.
with WALLY STOTT and
his ORCH. and
CHORUS

CHORUS

And CHORUS

CHORUS

CHORUS

CHORUS

CHORUS

45 RPM



THE MADONNA IN BLUE

- Alstone - Moritz
ANNE SHELTON

with WALLY STOJT and

his ORCH, and
CHORUS

Morks Reg. U.S. Pat. Off. Marcas Registrators



PROMO-TION NOT FOR SALE

> MONO WBS49858 (ZTN 1549 M DJ) V

3:22

S

Cross Keys Pub. Co., Inc.-ASCAP/ Tree Publishing Co., Inc.-BMI

ONLY ONE YOU (Bucky Jones/Michael Garvin) @1981 Warner Bros. Records Inc. for the U.S. & WEA International Inc.

for the world outside of the U.S. arner Boulevard. a Warner Communications Company



ECORDS

U.S Α 5

Burbank, Calliornia



S D

PROMO-TION NOT FOR SALE

> STEREO WBS49858 (ZTN 1549S)

> > ∢

3:22

Cross Kevs Pub. Co., Inc.-ASCAP/ Tree Publishing Co., Inc.-BMI

ONLY ONE YOU

(Bucky Jones/Michael Garvin)

1981 Warner Bros. Records Inc. for the U.S. & WEA International Inc. for the world outside of the U.S. a Warner Communications Company

Warner Boulevard Burbank



PRODUCTIONS

STEREO

THE NEW CENSATION

Produced and Arranged by Van McCov **Executive Producer:** Michael Viner



P 1974 United Artists Records, Inc. All Rights Reserved

PR-XW406-W (PRST-13750) 2:48



STEREO

THE NEW **CENSATION**

Produced and Arranged by Van McCov **Executive Producer:** Michael Viner



P 1974 United Artists Records, Inc. All Rights Reserved

PR-XW406-W (PRST-13751)

2:13

I'VE GOT NOTHIN' BUT TIME

(V. McCoy)

Van McCoy Music, Inc./
Warner-Tamerlane Publ. Corp. BMI

Chited Artists Records, Inc., Los Angeles, California and Artists Records, Inc., California and Artist

RECORDS STEREO - 45 RPM

Hikeka Music BMI Del Jones/Hitmakers Productions Time: 2:34



Composed, Written Arranged & Produced by Del Jones NR-143 (51956 A)

BIG FEET (Philly Raggae)

Del Jones'

Positive Vibes

Philodelphia

JONES PRODUCTIONS

Philodelphia

RECORDS STEREO - 45 RPM

Hikeka Music BMI Del Jones/Hitmakers **Productions** Time: 3:03



Composed, Written Arranged & Produced Del Jones NR-143 (51956 B)

AFRO-FUNKY-ISMS Del Jones'

Del Jones'
Positive Vibes
Positive Vibes
Ponications

47-8019



ADIOS AMIGU

(Ralph Freed-Jerry Livingston)

(Ralph Freed-Jerry Livingston)

JIM REEVES

(Ralph Freed-Jerry Livingston)

RCAVICTOR

47-8019 Tuckahoe Music Inc , BMI N2WW-⁻⁵⁵⁰ 2:39



45 RPM

Producer Chet Atkins

A LETTER TO MY HEART

JIM REEVES

RELISTRADA





MIDNIGHT SPECIAL

(Arr. & Adpt. by Johnny Rivers)
Trousdale Music - BMI



2:24

055

IM 6037 Producer: Lou Adler A Dunhill Production

The Golden

SEVENTH SON

(Willie Dixon) Arc Music - BMI





2:45

055

IM-6084 Producer: Lou Adler A Dunhill Production

The Golden

JENTED STATES AIR FORCE

45 RPM DO 4:25 MF 5:00



Royalty Music, ASCAP

I HAVEN'T MET THE RIGHT ONE YET

Hugo Winterhalter

PROGRAM NO, 31

JENTED STATES AIR FORCE

45 RPM DO 3:55 MF 5:00



Korwin, ASCAP

SCENE OF THE CRIME Dingh Shore

PROGRAM NO. 32

ORD A PRODUC

A BETTER LIFE

(Bob Ray - Johnny Rivers) Rivers Music BMI



4:00

66335

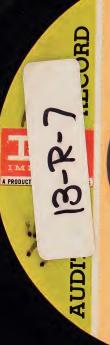
IM-6539

JOHNNY RIVERS

Strings & Horns by: Marty Paich

Eng: Armin Steiner

A DIVISION OF LIBERTY



RIGHT RELATIONS

(Bob Ray) Rivers Music BMI



5:00

SU

66335

IM-6538

RECORDS, INC. LOS ANGLES. HONOR

JOHNNY RIVERS

Strings & Horns by: Marty Paich

Eng: Armin Steiner

A DIVISION OF LIBERTY



ROCKSLAM MUSIC (BMI) (Admin. by The Bug Music Group) Intro:04 3:25

With The Muscle Shoals



MONO RS 1030

(RS 1030 AM) Intl. # 2090 446



ROCKSLAM MUSIC (BMI) (Admin. by The Bug Music Group) Intro:04 3:47 With The

Muscle Shoals



STEREO

(RS 1030 AS) Intl. # 2090 446



M O N O MM 240 ztsp 143806 2:20

Famous Music Corp. (ASCAP)



RADIO STATION COPY NOT FOR RESALE



TOGETHER AGAIN BOBBY SHERMAN

Arranged By Al Capps Produced By Ward Sylvester For Phase One Productions

A METROMEDIA COMPANY



STEREO

MM 240 ZTS 223915

2:20

Famous Music Corp. (ASCAP)



RADIO STATION COPY NOT FOR RESALE



PLUG SIDE

TOGETHER AGAIN
L. Weiss

BOBBY SHERMAN

Arranged By Al Capps
Produced By Ward Sylvester
For Phase One Productions
A METROMEDIA COMPANY



MIR RA HOTO

MM-194 ztsp 220764 2:52

Intro :12 End: Fade Lucon Music Pub. Co. -Sequel Music -(BMI)



RADIO STATION COPY NOT FOR RESALE

PLUG SIDE



JULIE, DO YA LOVE ME

(T. Bahler)
BBY SHERMAN

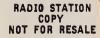
Produced by Jackie Mills for Wednesday's Child Productions Arr. & Cond. by Al Capps

A METROMEDIA COMPANY



MM-194 ztsp 220765 2:49

Intro :15 End: Fade Sunbeam Music Inc. -(BMI)



SPEND SOME TIME LOVIN' ME

(R. Atkins, J. Miller)

BOBBY SHERMAN Produced by Jackie Mills for

Produced by Jackie Mills for Wednesday's Child Productions Arr. & Cond. by Al Capps

A METROMEDIA COMPANY

o coles no o lile o Aned tug NOB 1300 WALART BOLD T. G. SHEPPARD PRODUCED BY BUDDY KILLEN FOR TREE PRODUCTIONS



3 C S

> From the Warner/Curb Album **BSK 3528** I LOVE

PROMO TION NOT FOR SALE

> MONO WBS49761 (YTN 1420 DJ)

> > 3:31

Tree Publishing Co., Inc.-BMI

a Warner Comm PARTY TIME (Bruce Channel) ®1981 Warner Bros. Records Inc.

a Warner Communications Company



Calilornia Burbank.

OB 19UJEM OOEE. T. G. SHEPPARD
PRODUCED BY BUDDY KILLEN FOR TREE PRODUCTIONS

C

A

From the Warner/Curb Album BSK 3528 I LOVE 'EM ALL

PROMO TION NOT FOR SALE

STEREO

WBS49761 (YTN 1420S)

3:31

Tree Publishing Co., Inc.-BMI

PARTY TIME (Bruce Channel) @1981 Warner Bros, Records Inc.

a Wan... a Warner Communications Company



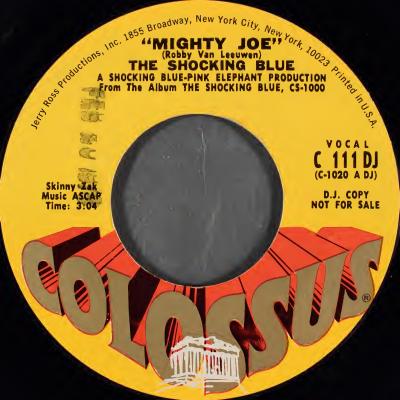
Burbank.















REPRISE RECORDS

FRANK SINATRA

Produced by Don Costa Arranged and Conducted by Billy May Sax Solo Sam Butera RPS 1364 (UCA6205)S 1:56

Records Inc.

**BEST 1 EVER HAD

(Danny & Ruby Hice)

Mandy Music, Inc. - ASCAP

Manufactured for Bristol Productions

(P) 1976 Warner Bros.

Records Inc.

Records Inc.





REPRISE RECORDS

FRANK

SINATRA
Arranged and
Produced by
Don Costa
Conducted by
Bill Miller
Sax Solo
Sam Butera

STARGAZER
(Neil Diamond)
Stonebridge Music ASCAP
Manufactured for Bristol Productions
P 1976 Warner Bros.
Records Inc

3300 M.
Records Inc

PAUL SIMON PRODUCED BY PAUL SIMON REMIXED BY ROY HALEE

STEREO 7-28460-A 3:45 (Remix/Edit)



Copyright * 1986 Paul Simon BMI



PROMOTION NOT FOR SALE



Remixed from the Paul Simon album GRACELAND on Warner Bros Records (1-25447)

THE BOY IN THE BUBBLE

(Words by Paul Simon; Music by Paul Simon and Forere Motloheloa)

P 1986 Paul Simon



CC SO BENEFITY BIVO... L. Der leset sulfit III FRANK SINATRA
WITH QUINCY JONES AND ORCHESTRA PRODUCED BY QUINCY JONES FOR Made in U.S.A. From the Qwest album
L.A. IS
Manual (1-25145)

IT'S ALL RIGHT WITH ME
(Lyric and Music by Cole Porter)
(P) 1984 Bristol Productions and Qwest Records

Observed

Obser 7-29139



45 R.P.M.

RIVER, STAY 'WAY FROM MY DOOR

(Harry Woods-Mort Dixon)



Shapiro, Bernstein & Co., Inc. ASCAP

2:35

4376 (45-E33651)

Produced By: DAVE CAVANAUGH

FRANK SINATRA

With Orchestra Conducted

By Nelson Riddle

FOR ESSEX PRODUCTIONS, INC.

IT'S OVER, IT'S OVER, IT'S OVER



Barton Music Corporation ASCAP

4376 (45-E33653)

Produced By: DAVE CAVANÁUGH

FRANK SINATRA

With Orchestra Conducted

By Nelson Riddle

FOR ESSEX PRODUCTIONS, INC.

ROCK-N-ROLL

EXTENDED PLAY RECORDS

45 RPM

RR-15

Marie Blith Lunetto

SCHOOL DAYS
LUCILLE

ROCK-N-ROLL

EXTENDED PLAY RECORDS

45 RPM

RR-16

EMPTY ARMS
JUST BECAUSE
ALL SHOOK UP

I N D Y RECORDS

(BMI) No. 3003



57de A 45 rpm Time: 2:39

"ŞAME OLE WHISKEY BOTTLE SHOT ME DOWN"

(Nick Randell)
NICK RANDELL

I N D Y RECORDS

Limestone Fub. (BMI)
No. 3003



Side B 45 rpm Time: 2:24

"CLOCK ON THE WALL"

(Nick Randell)

NICK RANDELL

PROMOTION COPY **NOT FOR SALE**

LOU MONTE

Orchestra Conducted by Joe Reisman

R-20,015 A (344)

Compliments of American Music. Inc.

For Promotional Use

SIXTEEN TONS

(Travis)

American Music, Inc. 2:06

From the Album: "Lou Monte Sings the Great Italian-American Hits" (R-6005; R9-6005)



REPRISE RECORDS . MADE IN U.S.A.

reprise:

PROMOTION COPY NOT FOR SALE

R-20,015 B (348)

LOU MONTE

Orchestra Conducted by Joe Reisman

A GOOD MAN IS HARD TO FIND

(Green)

Mayfair Music Corp.
ASCAP

From the Album:
"Lou Monte Sings the Great
Italian-American Hits"
(R-6005: R9-6005)

RCAVICTOR

LOU MONTE

Arranged and Conducted by Claus Ogerman

47-9021

E.B. Marks Mus. Corp., BMI TPKM-6634 2:20



45 RPM

NOT FOR SALE

Producer: Andy Wiswell

SEVENTEEN

(from the film "Sytten")

(Alan Brandt-Olehøyer)

AMARCA(a) REGISTRADA(a) - RADIO CORPORATION OF AMERICA.



MONO 45 RPM



DEMONSTRATION NOT FOR SALE

8-50268 ZSP 161740 ® 1976 CBS Inc.

Intro. :12

3:13

Publisher:

Publisher: Double R Music Corp. (ASCAP)

ROAD SONG
-P. D. Clements-

CHARLIE RICH

Strings arranged by Bill McElhiney Produced by Billy Sherrill

BUFFIC IL WACK REG



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

8-50268 zss 161741

ZSS 161741② 1976 CBS Inc. Intro. :12

3:13 Publisher:

Double R Music Corp. (ASCAP)

ROAD SONG
-P. D. Clements-

CHARLIE RICH

Strings arranged by Bill McElhiney Produced by Billy Sherrill

O"EPIC," MARCA REG.

MEMPHIS

(C. Berry) (From the Imperial Album - "Johnny Rivers At Whiskey-A-Go-Go" - LP-9264) Arc Music Corp. - BMI



2:28

IM-5871-re

JOHNNY RIVERS

CUPID

(S. Cooke) Kags Music - BMI



2:35

IM-6036

Producer:





From the Roulette Album "AT HOME WITH JIMMIE RODGERS"

JIMMIE RODGERS

with Joe Reisman's Orch. & Chorus © 1958 ROULETTE RECORDS, INC.

GARY MORRIS PRODUCED BY BOB MONTGOMERY

STEREO 7-29450 ATN 1700S

2:48

WB Music Corp./ Gary Morris Music ASCAP/ Warner-Tamerlane Publishing Corp. BMI PROMOTION NOT FOR SALE



From the Warner Bros. album WHY LADY WHY (1-23738)

WHY LADY WHY

(Gary Morris/Eddie Setser)

P 1983 Warner Bros. Records Inc. for the U.S.





TLANTIC



VOCAL Time: 3:28 ST-A-40009-SP

R.P.M.

3829

Pub., Welbeck Music Corp., ASCAP Produced by Joe Raposo Executive Producer -Jim Henson

STEREO

THE FIRST TIME IT HAPPENS

(Joe Raposo)

A.WARNER COMMUNICATORS CHEEN THE GREAT MUPPET CAPER From Atlantic LP 16047 -"THE GREAT MUPPET CAPER"

An Original

P 1981 Henson Association of the control of the contr An Original Soundtrack Recording

P 1981 Henson Associates, Inc.

TLANTIC



VOCAL Time: 2:33 ST-A-40010-SP **STEREO**

"THE GREAT
An Original Soundtre
P 1981 Henson Associates STEPPIN' OUT WITH A STAR

THE GREAT MUPPET CAPER "THE GREAT MUPPET CAPER"

An Original Soundtrack Recording

P 1981 Henson Associates, Inc.

R.P.M.

3829

Pub., Welbeck Music Corp., ASCAP Produced by Joe Raposo Executive Producer -

Jim Henson

A. AWARNER COMMUNICATORE CUPP



JIM NABORS



4-43751 JZSP 116525

2:12

Publisher: Hill & Range Songs, Inc. (BMI)

YOU DON'T KNOW ME

-C. Walker - E. Arnold-Arr. & Cond. by Alan Copeland Produced by Ed Kleban

Produced by Ed Kiedali

COLUMBIA*

MARCAS REG PRINTED IN USA



JIM **NABORS**



4-43751 JZSP 114453

Publisher: Remick Music Corp. (ASCAP)

YOU'RE GONNA HEAR FROM ME

-D. Previn - A. Previn-(From the Warner Bros. Picture "Inside Daisy Clover") Arr. & Cond. by Alan Copeland Produced by Allen Stanton

COLUMBIA MARCAS REG. PRINTED IN U.S.A.





REPRISE RECORDS

FRANK SINATRA

Produced by Don Costa

MANUFACTURED FOR BRISTOL PRODUCTIONS



REP 1208

(SCA4851)S

Intro: :04

SATISFY ME ONE MORE TIME

(Floyd Huddleston) Sergeant Music/Do-Gooder Music - ASCAP Sergeant Music/Do-Gooder Music - ASCAP

©1974 Warner Bros.

Records Inc.

CSG MONO
PROCESS

PROCESS

INC.

MADE IN THE PROCESS

INC.

PROCESS

INC.

PROCESS





R

REPRISE RECORDS

FRANK SINATRA

Produced by Jimmy Bowen

MANUFACTURED FOR BRISTOL PRODUCTIONS



REP 1208

(SCA4841)S

Intro: :07

(Bert Kaempfert, Herbert Rehbein, Kim Carnes, Dave Ellingson)

Screen Gems-Columbia Music, Inc. - BMI

© 1974 Warner Bros.

Records Inc.

MADE MADE MADE MADE MADE BROS. RECORDS INC.



F2787

DON'T WORRY 'BOUT ME



United Music Corp. ASCAP-3:16 F2787





HOLLYWOOD, CALIFORNIA with Orchestra Conducted



RANG TANG DING DONG (I AM THE JAPANESE SANDMAN) POLLO RECONDS. NEW YORK H.Y. V SA

THE CELLOS

510-45



AP 3600 Time: 2:48

Bess Music

YOU TOOK MY LOVE POOLLO RECORDS (Thomas)

MEM ASSE WAY' A'S W. THE CELLOS

510-45





Blue Rangers Music/ ASCAP Time: 3:09

DJ COPY



F-710 DJ

(F-3090)
Arranged &
Produced by
John
Fogerty

NOT FOR SALE

P 1973 Fantasy Records

BACK IN THE HILLS

(J.C. Fogerty)

THE BLUE RIDGE
RANGERS
RECORDS, BERKELEY, CALLED



WARNER BROS. RECORDS, INC. MADE IN U.S.A

FRANK SINATRA

Arranged by Nelson Riddle Conducted by Morris Stoloff



0398 (2166)

Produced by Sonny Burke

WHEN I'M NOT NEAR THE

GIRL I LOVE (Harburg-Lane) DeSylva, Brown & Henderson, Inc. ASCAP - 3:24

From the Reprise album R/RS 6167
Manufactured for

Bristol Productions



WARNER BROS. RECORDS, INC.
MADE IN U.S.A.

FRANK SINATRA

Arranged & Conducted by Ernie Freeman



0398 (HX3321) Produced by Jimmy Bowen

WHEN SOMEBODY LOVES YOU

(K. Smith-H. Greenfield-J. Keller) Screen Gems-Columbia Music, Inc. BMI - 1:54

From the Reprise album R/RS 6167
Manufactured for
Bristol Productions



Cayattol
sic. U. S. PAT. OFF.

ASCAP-2:50 F3703 Vocal with Orchestra (45-E 16732)

CRAZY LOVE

(Sammy Cahn-Phil Tuminello)

FRANK SINATRA

with Nelson Riddle's Orchestra



SENTIMERIAL JOURNEY

(B. wn-Homer-Green)

From the Carl of Album "Come Swi g Will Me"

Edwi 1. Morris & Co at any, Inc.

1.1.15 45- 35578)

Produce A By: DAVE CayANAUGH

FLANK SINATPA

Cronestra Cunducted by Billy Nay

STANDERS FOR ESSEX PRODUCTIONS, INC. JUS. F.

AMERICAN BEAUTY ROSE

(David-Evans-Altman) From the Capitol Album "Come Swing With Me"



Jefferson Music Company, Inc. ASCAP

2:19

4615 (45-E35593)

Produced By: DAVE CAVANAUGH

FRANK SINATRA

Orchestra Conducted by

Billy May

FOR ESSEX PRODUCTIONS, 14C.

CHILDREN

(Joe South)

Lowery Music Company Incorporated BMI Intro. -: 00 Total-3:15

P-2755

(S45 73233) Produced by: JOE SOUTH

PROMOTIONAL RECORD

NOT FOR SALE

JOE SOUTH A SUBSIDIARY OF CAPITOL INDUSTRIES, INC. U.S.A.

CLOCK ON THE WALL

(Joe South)

36-5-3

Lowery Music Company Incorporated BMI Intro.-:20 Total-4:32

P-2755

(S45-73490) Produced by. JOE SOUTH

NOT FOR SALE

JOE SOUTH

HILLIAN IN

JANUS LOUIE LOUIE

RECORDS

PROMOTION COPY NOT FOR SALE

J-124

Limax Music, Inc. BMI 3:46



SOUNDS ORCHESTRAL

Produced by John Schroeder
J-1229



RECORDS

JANUS

PROMOTION COPY NOT FOR SALE

J-124

Pedro Music Corp. BMI 4:25

SOUNDS ORCHESTRAL

Produced by John Schroeder
J-1235



WALK A MILE IN MY SHOES

(Joe South)

STEREO



Lowery Music Company Incorporated BMI Intro.-:18 Total-3:42

P-2704

(S45-73576) PRODUCED AND ARRANGED BY JOE SOUTH

PROMOTIONAL RECORD

NOT FOR SALE

JOE SOUTH A SLESIOJARY OF CAPITOL INDUSTRIES, INC. . U.S. N and The Believers

SHELTER

(Joe South)

STEREO



Lowery Music Company Incorporated BMI-3:15

P-2704

(S45-73232) PRODUCED AND ARRANGED B JOE SOUTH

NOT FOR SALE

PROMOTIONAL RECORD

JOE SOUTH and The Believers A SURBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.



Publisher Rock Masfers BMI

PLUG SIDE

B-554

W ORLEA

(Royster, Guida)

NEIL DIAMOND

Produced by Jeff Barry & Ellie Greenwich

Ellie Greenwich

Web IV Music Inc. 1650 B'way N.Y. N.Y.



Publisher: T.M. Music -

BMI



B-554 W10146 Time: 2:47

HANKY PANKY

(Barry, Greenwich)

NEIL DIAMOND

Produced by Jeff Barry & Ellie Greenwich

Web IV Music Inc. 1650 B'Way N.Y. N.Y.



JIM **NABORS**



Suggested Side

4-44462 JZSP 136445

2:48

Publisher: Sam Fox Publishing Co., Inc. (ASCAP)

-J. Darion - M. Leigh- (From the Musical Production "Man Of La Mancha") Arranged & Conducted by Allan Copeland Arranged & Conducted by Stanton
Produced by Allen Stanton

Stanton

MARCAS REG. PRINTED IN U.S.P.



JIM **NABORS**



4-44462 **JZSP** 136446

Publisher: Sands Music Corp. (ASCAP)

TIME AFTER TIME

-S. Cahn - J. Styne-Arranged & Conducted by Arnold Goland Produced by Jack Gold Produced by Jack GUIG

COLUMBIA- MARCAS REG PRINTED IN U.S.A.

T.UMB/

MONO



Radio Station Copy 4-45636 JZSP 156108 Intro.:07

(P) 1972 CBS, Inc. 45 RPM Publisher: Criterion Music Corp. (ASCAP) Not For Sale

(AT) THE END (OF A RAINBOW)

- S. Jacobson - J. Krondes -Arranged by Al Capps Produced by Snuff Garrett For Garrett Music Enterprises

COLUMBIA: MARCAS REG PRINTED IN U.S.A.

COLUMBIA NABORS

STEREO



Radio Station Copy 4-45636

4-45030 JZSS 156109

Intro.:07

2:31

P 1972 CBS, Inc. 45 RPM Publisher: Criterion Music Corp. (ASCAP) Not For Sale

(AT) THE END (OF A RATNBOW)

 S. Jacobson - J. Krondes -Arranged by Al Capps
 Produced by Snuff Garrett For Garrett Music Enterprises

Garrett Music Enterprises

COLUMBIA* MARCAS REG PRINTED IN U.S.A.

TLANTIC

7-88999 **STEREO**

ST-A-56159-SP Time: 4:36 Pub., Judson Spence Music/ MCA Music. ASCAP/ Wholemeal Music Corp., BMI 1988 Atlantic Recording Corp. All Rights

Reserved.



45 R.P.M.



YEAH, YEAH, YEAH

(Spence & Jones)

JUDSON SPENCE

Produced by Judson Spence, Monroe Jones, David Tickle
Executive Producer: Jimmy lovine
From Atlantic LP 81902 "JUDSON SPENCE"

PANARNER COMMINICATION

PRODUCED TO THE PLAZA N.Y. N.Y. (1997)

TLANTIC

7-88999

Time: 4:04 Pub., Judson Spence Music/ MCA Music, Wholemeal Music Corp., BMI

1988 Atlantic Recording Corp. All Rights Reserved.



45 R.P.M.



DANCE WITH ME

(Spence & Jones)

JUDSON SPENCE

Produced by Judson Spence, Monroe Jones, David Tickle
Executive Producer: Jimmy Jovine
From Atlantic LP 81902 "JUDSON SPENCE"

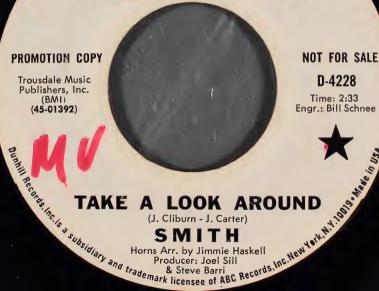
"JUDSON SPENCE"

A MARCHER COMMANDICATION OF THE PLAZANY.NY



PROMOTION COPY

Trousdale Music Publishers, Inc. (BMI) (45-01392)

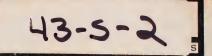


NOT FOR SALE

D-4228

Time: 2:33 Engr.: Bill Schnee





PROMOTION COPY

Trousdale Music Publishers, Inc. (BMI) (45-01393)



NOT FOR SALE

D-4228

Time: 2:30

OH BABE, WHAT WOULD YOU SAY

(E.S. Smith)

STEREO



Arranged and Conducted by Hurricane Smith

NOT FOR SALE

> Chappell & Co. Inc. ASCAP Total-3:22

P-3383

(S45-X47866) Produced by Norman Smith

PROMOTIONAL RECORD

HURRICANE SMITH

Pos Inc. 1 SUBSIDIARY OF Recorded in Express INC., U.S. 1972 Capitol Records, Inc. Recorded in England

GETTING KNOW YOU

(E.S. Smith)

MONO



Arranged and Conducted by Hurricane Smith

NOT FOR SALE

Beechwood Music Corporation BMI Total-2:55

P-3383

(45-X47867) Produced by Norman Smith

PROMOTIONAL RECORD

O 1972 Capiton Recorded in Engla HURRICANE SMITH

1972 Capitol Facords, Inc. Recorded in Ingland

POPUSE:
WARNER BROS, RECORDS, INC.
MADE IN U.S.A.

FRANK SINATRA

Produced by Jimmy Bowen

0610

(K 5297)
Arranged by
Ernie
Freeman

THE WORLD WE KNEW (Over And Over)

(Kaempfert-Rehbein-Sigman) Roosevelt Music Co., Inc. BMI - 2:42 Manufactured by Bristol Productions

reprise.

WARNER BROS. RECORDS, INC.

FRANK SINATRA

Produced by Jimmy Bowen



0610

(K5296) Arranged by Gordon Jenkins

YOU ARE THERE

(Theme From The Warner Bros. Picture "The Naked Runner") (Sukman-Webster) Sergeant Music Co. ASCAP - 3:25 Manufactured by Bristol Productions



Trans-Music Corp. BMI-2:55 F2922



Vocal Group with Orchestra (45-12937)

FRANK SINATRA with Orchestra and Chorus

Conducted by Nelson Riddle



VOCAL ST-WG-39424-SP **STEREO**



45 R.P.M.

WTG 3800

Pub., Jasper Jeeters Music. BMI Black Platinum Music (Adm. by Analog), **ASCAP**

Time: 3:37 P 1981 Mirage Records, Inc.

GAMES

(Music: Vince Melamed/Words: Andrea Farber)

PHOEBE SNOW

ARCONORCOUCED by Greg Ladanyi & Richie Cannata
From Mirage LP WTG 19297
"ROCKAWAY"

O ANARNER

O ANARNER



VOCAL ST-WG-39425-SP **STEREO**



45 R.P.M.

WTG 3800

Pub., Phoebe Snow Music Time: 2:22 P 1981 Mirage Records, Inc.

Produced by Greg Ladanyi & Richie Cannata
From Mirage LP WTG 19297 "ROCKAWAY"

**ROCKEFELLER PLAZA, N.Y., N.Y.

**POWN IN THE BASEMENT
(Phoebe Snow)

PHOEBE SNOW

Produced by Greg Ladanyi & Richie Cannata
From Mirage LP WTG 19297 "ROCKAWAY"

**ROCKEFELLER PLAZA, N.Y., N.Y.

**PAMARTHER COMMUNICATION OF AMARTHER COMMUNICATION



COLUMBIA

R C-lumbia Marca Reg

STEREO Intro. :09 4:03



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10315
ZSS 161142
® 1976 CBS Inc.
Publisher:
Cosmo

Music Co. (ASCAP)

PHOEBE SNOW TWO FISTED LOVE

-P. Snow- Taken From The Columbia Lp: "SECOND CHILDHOOD" PC 33952 Produced by Phil Ramone



COLUMBIA

R Columbia, Marcas Reg

MONO Intro. :09 4:03



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10315

3-10315 ZSP 161141 ® 1976 CBS Inc. Publisher: Cosmo Music Co. (ASCAP)

PHOEBE SNOW TWO FISTED LOVE

-P. Snow- Taken From The Columbia Lp: "SECOND CHILDHOOD" PC 33952 Produced by Phil Ramone



Leeds Music Corp. ASCAP-2:33

F3445

Vocal with Orchestra (45-15328)

I WISH YOU LOVE

(Lee Wilson-Charles Trenet)

KEELY SMITH

with Nelson Riddle and
His Orchestra

His Orchestra



Ross Jungnickel, Inc.

ASCAP-2:28 F3445



Vocal Group with Orchestra (45 - 15345)

SHY
(Mann-Lowe)

KEELY SMITH

with Nelson Riddle and

His Orchestra

PERSON OF THE PROPERTY OF



PROMOTIONAL RECORD

Chappell & Co., Inc.

ASCAP-2:37 F4140

Produced By: VOYLE GILMORE

Vocal with Instrumental Accompaniment (45 - 30912)

I'VE GOT YOU UNDER MY SKIN

CANTOL PROPERTY OF THE WITH Sam Butera CAN THE With Sam Butera CAN THE Withesser Am Butera and the Witnesses LOUIS PRIMA &



PROMOTIONAL RECORD

M. Witmark & Sons ASCAP-3:03 F4140

Vocal with Instrumental Accompaniment (45-30260)

DON'T TAKE YOUR LOVE FROM ME (Henry Nemo) KEELY SMITH *** A. With Sam Butera and The Witnesses RESTRICTED TO PRODUCT AND MARCA REG. • NOT FOR SALE.



PROMOTION

NOT FOR SALE



KEELY SMITH

Arranged & Conducted by Ernie Freeman





0402

(HX3322) Produced by Jimmy Bowen

STANDING IN THE RUINS

(Greenfield-Keller) Screen Gems-Columbia Music, Inc.

BMI - 2:30

MADE IN U.S.A. RNER BROS, RECORDS, INC.



PROMOTION

NOT FOR SALE

KEELY SMITH

Arranged & Conducted by Ernie Freeman



0402

(H3424)Produced by Jimmy Bowen

THAT OLD BLACK MAGIC

(Arlen-Mercer)

Famous Music Corp. ASCAP - 2:43

From the Reprise album
R/RS 6175

PROMOTION NOT FOR SALE ON

Produced by Sonny Bono & David Foster Arranged by David Foster

MONO

WBS 8341 (UCA 6553)

3:27

(Sonny Bono) Chrismarc Music-BMI P1977 Warner Bros. Records Inc. 3300 Warner Blvd. Burbanks. YOU'RE NOT RIGHT FOR ME

PROMOTION NOT FOR SALE OF

Produced by Sonny Bono & David Foster Arranged by David Foster

STEREO

LUCA 655315

NOTRIGHTED (Sonny Bono) Chrismarc Music-BM P: 977 Warner Bros. Records Inc. 3300 Warner Blvd. Burbank

SILVER LADY

(Tony Macaulay-Geoff Stephens)





PS 45,163 (PVT 1377-M SP)

Almo Music Corp./ Macaulay Music (ASCAP) Time: 3:33 Strings & Horns Arranged by Tony King PROMOTION COPY NOT FOR SALE MONO

DAVID SOUL

PRODUCED BY TONY MACAULAY
1977 PRIVATE STOCK RECORDS, LTD., New York. N. RECORDS, LTD., New York.

SILVER LADY

(Tony Macaulay-Geoff Stephens)





PS 45,163 (PVT 1377 SP)

Almo Music Corp./ Macaulay Music (ASCAP) Time: 3:33 Strings & Horns Arranged by Tony King PROMOTION COPY NOT FOR SALE STEREO

DAVID SOUL

PRODUCED BY TONY MACAULAY PRODUCED BY TONY MACAULAY

1977 PRIVATE STOCK RECORDS, LTD. New York.

C 0020 A Produced by: Chuck Deat Time 2:57 Music Of The P 1978 Compass Times Pub. Records ASCAP WHEEL OF FORTUNE (Dennie Benjamin - George Weiss)

CHARLOTTE HURT

Compass Records - 865 Battery Ln. Nashville. Tr.





MANER BROS. RECORDS

THE MONDAY MORNING QUARTERBACK WITH THE GROSSMONT HIGH SCHOOL PEP BAND Produced by Ron Jacobs



(QCA3600)S

3:22

THE THE GAME PLAN TO THE GAME PLAN THE GAME P THE TWELVE DAYS OF CHRISTMAS THE GAME PLAN TO BEAT MIAMI)

ARMER BROS. RECORDS



THE MONDAY MORNING QUARTERBACK WITH THE GROSSMONT HIGH SCHOOL PEP BAND

Produced by Ron Jacobs



(QCA3601)S

2:24

SANTA CLAUS MEDLEY: (Gillespie-Cools) Lea (Gillespie-Cools) Lea (HERE COMES SANTA CLAD) (Oakley Haldeman-Gene Autry) Warner Bros. Music - ASCAP Warner Bros. Music - ASCAP (D) 1972 Warner (Oakley Haldeman-Gene Autry) SANTA CLAUS IS COMIN' TO TOWN

"TAKE IT ALL" (Rich Landers)

D J COPY STEREO AMI 1311AA

®1982 A.M.I. Incorporated



RECORDS

Escrow Music вмі Plum Creek Music BMI

RICH LANDERS

Produced by:
Brien Fisher

Areehiji Road Hendersonville, Tr. 37075 (615) 27.69





Produced by: RAY BAKER Bright Sky Music ASCAP (C)(P)1985

STEREO WG-22250 A U-13183 Time: 2:46 **D J COPY**

Ticher of Lucus Inc. 50 Music Square West 902, Nashville, The Square West 902, Nashville, The

STELLA PARTON



COMPATIBLE MONO/STEREO Promotion Not For Sale

> My Mama's Music-BMI

> > P-B-1056 SB-1056A Time: 3:14

I'LL MISS YOU

clark
dsing Corp.

WEST 55 STREET (Bob Teague)
Produced by Milan Williams Engineer: Jane Clark @1982 Audio Leasing Corp.

STELLA PARTON

Promotion Not For Sale STEREO

My Mama's Music BMI

> P-A-1056 SB-1056A Time: 3:14

LL MISS YOU

sing Corp. NEW YORK, HE WORK AS 18 WEST 55 STREET (Bob Teague)
Produced by Milan Williams
Engineer: Jane Clark
@1982 Audio Leasing Corp.

C

REPRISE RECORDS . MADE IN U.S.A.

reprise:

A ted by

R-20,092 (1012)

FRANK SINATRA

Orchestra Conducted by Neal Hefti

LOVE IS JUST AROUND THE CORNER

(Gensler - Robin)
Famous Music Corp.
ASCAP
Manufactured for Bristol Productions

REPRISE RECORDS . MADE IN U.S.A.

reprise:



R-20,092 (1015)

FRANK SINATRA

Orchestra Conducted by Neal Hefti

GOODY GOODY

(Mercer - Malneck)
DeSylva, Brown & Henderson, Inc.
ASCAP
Manufactured for Bristol Productions



FRANK SINATRA

Arr. & Cond. by Don Costa



0249

(2449)

Produced By Sonny Burke

MAIN THEME FROM "THE CARDINAL"

(Stay With Me)

(Moross-Leigh) Chappell & Co., Inc. ASCAP 3:03 Manufactured for

Manufactured for Bristol Productions

U.S. A. WARNER BROS. RECORDS

FRANK SINATRA

Arr. & Cond. by Don Costa



0249

(2448)

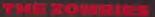
Produced By Sonny Burke

TALK TO ME BABY

(Mercer-Dolan)
From the Broadway Musical "Foxy" Commander Publications ASCAP 3:00

Manufactured for Bristol Productions

WARNER BROS. RECORDS. INC.



GREATEST HITS

1. She's Not There (2-25)

2. Don't Cry For Me (2:12)

3. I Can't Make Up My Mind (2 33

4. You Make Me Feel o Good (2-40)

DZS-052 DIDY 009128

ompaci Carrier

Produced by KENNY JONES

Compiled and remastered by STEVE HOFFMAN

® © 1990 DCC Compact Classics, Inc./Marquis Enterprises

MADE IN U.S. A

5. Tell Her Mo ' The Kind Of Girl (2:10)

7. Leave Me B. (5:05) 8. Spretimes (2:04)

9. It's - 11 Aight 1- 11 Me (1.51)

10. I Dun't Warm to Know (2:06)

11. I Love You (111 19 Indication (3.00)

13. Nothing Changed (9/30).

ime (3:12)

15 linas mc m ...an (3:11)

ARC Music

ced reserved • Unauthorised cop.

EUC01978

MCPS

Made in Austria ARC Music

ARABIAN Billidima

ALCOHOLOGICA MARINE

(Lt.) 05+11)

THE PRODUCES AND ON THE WORK REPORTED OF THE WORK REPORTED ON THE WORK R

ANCE AND BROADCASTING OF THE





UCA CAMP MIX









Most and Players

classic jazz funk Volume Two

- 1. Jimmy McGriff The Worm
- 2. Lou Donaldson It's Your Thing
 - 3. Roy Ayers Everybody Loves The Sunshine



la sic Mellow Volume Two

- 1. Bill Withers Lovely Day
 - 2. Rose Royce I Wanna Get Next To You
- 3. The Temptations Just My Imagination (Running Away With Me)



CD Simpler



AND IN
THIS CORNER...
D.J. Jazzy Jeff
and The
Fresh Prince

J2-1188 DIDY 005982

DIGITAL AUDIO

© 1989 Zomba Recording Corp TMK(s)® RCA Corp Made in U.S.A

I THEN SHE BIT ME
JAZZY'S GROOVE

Always Gold) 4 17 J Y DU STITLE THEN GROOT STOLEMAN CARRY STOL

agreement the interest later

Berklee COLLEGE OF MUSIC

STUDIO Production Projects 1 9 9 1

6 I Miss the Words of Love

- 7 No One Here (3:54)
- 8 Commitment (3:40)
- 9 You Get the Best of Me (3:02)
- 10 Forest Floor (5:35) 11 Castle in the Sand (3:08)
- 12 Rock 'n Roll Invasion (3:40)
- 13 Together (4:10)
- 14 Life in a Doorway (4:27)
- 15 Chilly Wave of Summer
- 16 January 17th (3:29)
- 17 Haze (4:49)
- 18 America 3:49
- Total CD Time: 72.50

natical part mass and to aniseabe

SynthMe Up





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James Brown

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Invoking the Smill of Theoress through Sound

Purifying the Trivial resident Mandala Offenic

Dance of the 5 and 5 and 6.5 Palden Lham Champ 6.5 Prayer for Peace 5.5

Ded con of Ment 0:5

Productions

il Rome erve

BAD BOY BILL & RICHARD "HUMPTY" VISSION

SAINTE U.S.A. BY WEA MEG

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Woid Control

1. repeat offenders

2. razor baby

5. doing time

4. trap you

🗟 running out

(a) never asked

Wo skinheads (don't call the police)

3. deathmobile

god complex

10. soundtrack





Squig 019

Will Speak To My See Vols. 18 II Person



Piano Meditations

Composed and Performed

Janice Carleton

win yars



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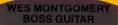
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Tribute To Elmore James



- 4. DAYS OF WINE AND ROSES 3





(RIVERSIDE)

DIGITAL AUDIO OJCCD-261-2 (RLP-9459)

AAD

- 8. GANADIAN SUNSET 5:04
 - PRIED I IES E42
 - 8. FRIED FIES (Take 1) 6.35
 - 9. THE BREEZE AND 1 4:08
- 10 FOR HEAVEN S SAKE 4.39

GREATEST HITS Sawn COOKE



The life in the life is the late of the la

Music for the Healing Arts

DEAN EVENSON & SOUNDINGS ENSEMBLE

- Emerald Sea (5:19) from Sound Healing
- River of Dreams (6:12) from Healing Waters
- Adagro (7:01) from Classical Healing
- 4 Gentle Season (6:46) from Tao of Fredime
- Easy Way (4:28) New Music ©2001 Dean Evenson



- 6 Far Awer Within (10:04) from Desan Director
- Free Swin (2025) from Sections (1926)
- Memory of Mount 16:40 trom Peacetui Land
- 9 Eurure Stock (42) frem Porest Rain
- 10 I Ching (7:14) New M ©2001 Dean Evensor & Li Xiangting

Total Time: 60 minutes

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(6) Z-SCORE 4:46 (2) CILL 8.077 EVUILLE DUB 6:08 (5) DUB MEDLEY (T) EUPHORIA 6:18 (4) IMPRO. ST. TO FEATHERS 6. 5:24 OF YTIMIAMI YE GATIMY OF ME ES:01 YTIMIYMI V& GATIMY OF YEAR



- 5. Ink-A-dink-A-Do* September Somt ... as immy Duris 6. Helio Dolly ... as Carol Chaning
- 7. Your Best Thing* S. The Wonder Of You/[Me] ...
- as Elvis Presley

 3. Serra Fra The Clowns*
- 10. Summertime* (with
- LL Ah! Marie* ...
- 26 Louis Frema (with sax solo)

- - as Louis Armstrong

 - - - - - - - 24. In MY Life

AN OFFER YOU CAN'T REFUSE



STEVEN SEAGAL





MOJO PRIEST

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M. O. T.



[digital clone]





NOT FOR PRODUCTION

2-47101 Trt: 38:02

Paul Hardcastle







James Rrewn

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Brij Narayan - Sarod .

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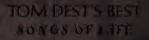
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1. sound surfer 2. inner turre uary 3. let the way walk you
4. wakation 5. in utter suchness 6. dragonflies
7. water sculptures 8. bathing in the light 9. shanti praia
10. solar explosion, bonustract from the album In love with Life'
11. the last thing you heard about yourself

- bonustrack with

Haripresad Chaurasia,

flut



7. Beloved (7/28) 8. Parale Pieces (5/15)

All sangs written by Jam Dest© 2000 except *Sombrero Viejo by

Larry Derdien(C) 1999 Deviation Music All songs published by Dest's Best Music (BMI), except Sombtero Viejo Unauthorized Duplication is a violation of applicable laws

For more information Contact us at Destbest@aol.com







- 1. Treading Water
- 2. Let Go
- 3. Inside My **Prayers**
- 4. In the Flow
- 5. drum solo#1
- 6. #1 Babe
- 7. Say What **U** Want
 - 8. Let It Out
 - 9 drum solo #2
 - 10. Attitude of Gratitude
 - 11. Singin' in the Same Key
 - 12. Sweet Virginity
 - 13. God Over Yonder

Tom Dest & Lani Peck attitude of gratitude

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P2-31820



1. I LOOKED AWAY 2. BELL BOTTOM BLUES
3. KEEP ON GROWING
4. NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT
5. I AM YOURS 6. ANYDAY
7. KEY TO THE HIGHWAY 8. TELL THE TRUTH
9. WHY DOES LOVE GOT TO BE SO SAD?
10. HAVE YOU EVER LOVED A WOMAN

14. THORN TREE IN THE GARDEN











FUREYS & DAVEYARTHUR









Featuring GOING DOWN



Featuring GOING DOWN ONE MAN'S CLIMATE CAUSE WE HAD IT ALL



Produced by Tom Treumuth for Hypnotic Prods. Inc. Co-produced by Kevin and Gary Breit



Side 1
GOING DOWN
HOLD ME RIGHT
YOU'LL NEVER BE WITHOUT ME
SLOW TRAIN
RUN FROM THE FIRE

Side 2
ONE MAN'S CLIMATE
WIDE WORLD
MAGDALENE
CAUSE WE HAD IT ALL
FEEL MY BODY SHAKING

Songs by Gary and Ksvin Breit; except "Have It All" by Kevin, Gary and Garth; and "Magdalene" by Gary, Kevin and Lorry Kirkwood

Mixed by John Agnello at Record Plant Studios, NYC
Assistsd by Ted Trewhella

"Magdalens" mixed by Stsphen Taylor at Farmyard Studios, Buckinghamshire, England Engineering and production assistance: Gary Furniss Recorded at Hypnotic Sound Studios, Toronto, Canada

Additional recording: Grant Av., Hamilton; Manta Sound, Toronto; Metalworks, Missaussauga; Farmyard Studio, Buckinghamshire, England; and The Record Plant, New York.

Metalworks, Missaussauga; Farmyard Studio, Buckinghamshire, England; and The Rscord Plant, New Yor Engineers: Bob Doidge, Ron Searles, Stsphen Taylor, Hugh Cooper, John Agnsllo

Additional ovsrdubs on "Going Down" and "You'll Nsver Be Without Me" produced by William Wittman.

Mastered by Bob Ludwig at Masterdisk

The Breit Bros. are:
Gary Breit • Vocals and keyboards
Kevin Breit • Guitars, bass, keys
Garth Breit • Drums and percussion
Ian DeSouza • Bass

Additional Musicians:

Kim Brown - Background vocals on "Slow Train"
Fric Cadesky - Talking drum on "Dne Man's Climate"
Del Bello - Whispers on "Feel My Body Shaking"
Mel Collins - Sex on "Magdalsne"
Bob Doigle - Background vocals on "Going Down"
Bob Disalle - Percussion on "Ons Man's Climate"

Anton Fig • Drums on "You'll Never Bs Without Ms" and "Going Down" Neil Jason • Bass on "You'll Never Bs Without Ms" and "Going Down" Rick DiFnazo • Additional guitar on "You'll Never Bs Without Ms" and "Going Down" Peter Wood • Additional keys on "You'll Never Bs Without Ms" and "Going Down"

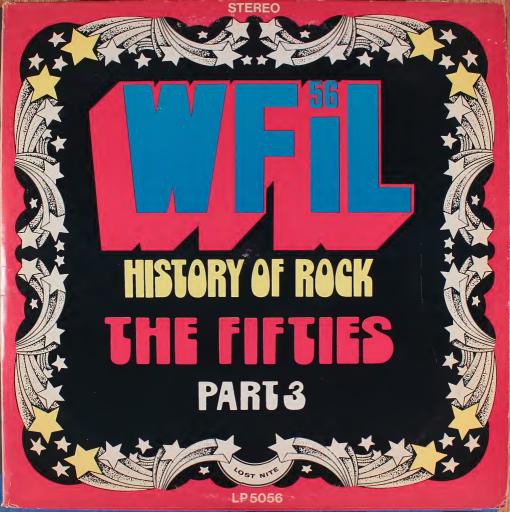
Scott Humphrey • Programming
Claude Dssjardin • Additional drum sequencing

Special Thank You-Bob Buziak, William Wittman, Simon Low, Bob Faiden, and everyone at RCA Records.

Thenk you.—Bob Doidge, Steve Long, Ron Krediman, Esq. Greg Cestes, Lov Dubbettyre, Dave Bestty and EER, Russ Bowerll, Steve Webster Squaser Club, Germs, Kevel Clande, Serge Fortune, Jos Varge, Monica Treumuth, Reg and Pat Grose, Lorry Kirkwood, Ron Raid, Don and Joyce Breit, Ron at Monte, Jose Primes und Earl Torrow et Phase Ron, Clark Miller

> Art Director / Design: Ris Lewerks / Pietro Alfieri Photography: Moshs Brakhs





HISTORY OF ROCK PART 3 THE FIFTIES

SIDE A

- 1. PLEDGING MY LOVE . Johnny Ace . ABC
- 2. AT MY FRONT DOOR El Dorados Lost Nite
- 3. STORY UNTOLD Nutmegs Lost Nite
- 4. CHURCH BELLS MAY RING Willows
 Morty Craft
- 5. MY PRAYER Platters Mercury
- 6. GOODNITE, SWEETHEART, GOODNITE Spaniels
 Lost Nite

SIDE B

- 1. YOUNG LOVE . Sonny James . Capitol
- 2. OH WHAT A NITE Dells Lost Nite
- A ROSE AND A BABY RUTH George Hamilton IV
 ABC
- 4. TEEN-AGE CRUSH Tommy Sands Capitol
- 5. GONE Ferlin Husky Capitol
- 6. DESERIE Charts Lost Nite

SIDE C

- 1. DIANA Paul Anka Eric
- 2. LONG LONELY NIGHTS Lee Andrews & The Hearts Lost Nite
- 3. TONITE, TONITE Mello-Kings Lost Nite
 4. AT THE HOP Danny & The Juniors ABC
- 5. TO THE AISLE Five Satins Lost Nite
- 5. TO THE AISLE Five Satins Lost Nite
 6. LA BAMBA Ritchie Valens Lost Nite

SIDE D

- -4. LITTLE STAR Elegants ABC
- 2. TRICKLE, TRICKLE Videos Lost Nite
 3. SEA OF LOVE Phil Phillips Mercury
- 4. PERSONALITY . Lloyd Price . ABC
- 5. THERE'S A MOON OUT TONIGHT Capris
 Lost Nite
- 6. BROKEN HEARTED MELODY Sarah Vaughan
 Mercury



SIDE 1
1-WIY OF FOULS FALL IN LOVE
1-WIY OF FOULS FALL IN LOVE
1-WIY OF FOULS FALL IN LOVE
2-CONF CO WITH MER Cell Wiking
3-CONF CO WITH MER Cell Wiking
4-WINKE LOT OF SHAWN FOUND ON Jerry Lee Levils
3-WINKE LOT OF SHAWN FOUND ON Jerry Lee Levils
3-WINKE LOT OF SHAWN FOUND ON Jerry Lee Levils
3-WINKE LOT OF SHAWN FOUND ON Jerry Lee Levils
3-WINKE LOT OF SHAWN FOUND ON Jerry Lee Levils

1 – LITLE SITTY PRETTY ONE Thereton Herris 2 – COULD THIS SE MAGIC Dabs 3 – TEANDED'S Lee Andrews end like Heerts 4 – MAYSE Chentels 5 – NAPY NAPY SETTINDAY SABY The Tune Woose 6 – SWEET LITTLE ROTEEN Charle Many

SIDE 3
1-GET A JOB STROMENSE
2-FOR YOUR PRECISION LOVE Jerry Barker
3-ONE ELIMINET INCINI Devicers
4-SCREEN GAISSLE Greats

SIDE 4
1-STAGES LEE Uppd Price
2-IT'S ONLY MAKE SELIEVE Garney Inits
3-IT'S ALL IN THE GAME Temps Edwards
4-00MA MICHIEV Volena
5-SINCE 100MT MAKE 100 11/9/100ms



SIDE A

1-800X AROUND THE CLOCK Bit Noley & Nis Comets

2-THE EREAT PETERMORE PRINGES

3-SEA GRUISE Franke Face

4-8LUGEERY HILL Fets Damino

5-800XMN FROM Bebby Day

6-6000MRGMT MY LOWE Lasse Behin

SIDE B

1 - PEOST SUE Buddy Holly
2 - EARTH ANGEL Proguins
3 - BLUE SUEOF SHOES Carl Perker
4 - LONELT TEAROROPS Jockne Wis
5 - TOU GHEATEO Shields
- HONEY TOWN FIRST JEEP Decided
- HONEY TOWN FIRST JEEP Decided

SIDE C

--CHANTALIT LAGE The Big Bopper

--ERODE MY LOVE Tren Queens

--DON'T YOU JUST KHOM'IT Howy (Pisno) Sin

--LET THE GODO THEES ROLL Shirky & Lee

--MX BLUE Fleebroods

SIDE D

1 - A TERMOGER BY LOVE Dion & The Belmonts
2 - WHISTERING RELLS Ded-Wakers
2 - WH SPEGIAL ANGEL Bobby Heims
4 - GREAT BALLS OF FINE Jerry Lee Levis
5 - SORKY II RAM ALL THE WAY HOME! I repolate





Included in this album are a few of the many great tunes that contributed to the exciting and colorful early days of rock and roil. At that time, of course, most 'SO CALLED' pop music experts were predicting that this raucous, loud music had no future and was surely a "FLASH IN THE PAN". This album is a testimony to the fact that they could have been

George Michael's brief narrative on each of the cuts will only begin to point out the highlights of the early years. They are each rich in memories and great music. We hope that you'll enjoy the few we've been able to present on this LP.

JAY COOK, PROGRAM DIRECTOR WFIL

RECORD A

- WHY DO FOOLS FALL IN LOVE
- Frankie Lymon and the Teenagers IN THE STILL OF THE NIGHT Five Satins
- COME GO WITH ME Dell Vikings
- LITTLE DARLIN' Diamonds
- WHOLE LOT OF SHAKIN' GOING ON Jerry Lee Lewis HONEYCOMB Jimmie Rodgers

- STAGGER LEE Lloyd Price
 IT'S ONLY MAKE BELIEVE Conway Twitty
 IT'S ALL IN THE GAME Tommy Edwards
 DONNA Ritchie Valens
- SINCE I DON'T HAVE YOU Skyliners
- LOVERS NEVER SAY GOODBYE Flamingos

- LITTLE BITTY PRETTY ONE Thurston Harris
- COULD THIS BE MAGIC Dubs
- TEARDROPS Lee Andrews and the Hearts
- MAYBE Chantels
- HAPPY HAPPY BIRTHDAY BABY The Tune Weavers SWEET LITTLE SIXTEEN Chuck Berry

RECORD B

- GET A JOB Silhouettes FOR YOUR PRECIOUS LOVE Jerry Butler ONE SUMMER NIGHT Danleers
- SIXTEEN CANDLES Crests
- TEARS ON MY PILLOW Little Anthony and the Imperials
- BOOK OF LOVE Monotones

DOUGLAS FISKE-ART DIRECTION

HISTORY OF BRITISH POP - VOL.12 IMMEDIATE, THE YOUNG BASTARD OF INDUSTRY





HISTORY OF BRITISH POP VOL.12

IMMEDIATE, THE YOUNG BASTARD OF INDUSTRY

Side 1:

1. ROD STEWART Little Miss Understood

2. CHRIS FARLOW Out of time

3. CLIFF BENNETT

One way love 4. AMEN CORNER

Gin house 5, P.P. ARNOLD

The first cut is the deepest 6. TWICE AS MUCH

Sittin' on a fence

Side 2:

1. AMEN CORNER Hello Suzie 2. P. P. ARNOLD

(If you think you're) Groovy

3. THE NICE The thoughts of Emerlist Daviack

4. CHRIS FARLOWE Handbags and gladrags

5. TWICE AS MUCH Crystal ball

6. CHRIS FARLOWE Think D'Abo

Jagger - Richards

Russell - Meade

Fletcher - Henderson

Stevens

Jagger - Richards

Jagger - Richards

Wood

Marriott - Lane

Emerson - O'List

D'Abo

Shuman - Fagin

Jagger - Richards

Andrew Loog Oldham was probably one of the most influential, and certainly one of the most coloural peopels of British pop in the skifts. A fanatical neurotic with an incredible feeling for publicity, one of the twee businessepoely that fashionable Engineering of the twee businessepoely that fashionable Engineering of the skifts of the same than the same that the

His strategy worked, as we know now, and Andrew, who has often ealled the sixth Stone, remained their manager until the end of 1967 when the Stones decided they didn't need him anymore. Loog was a millionaire by then and had founded his own record company, the first independent company in England, where the ereativity of the artist was said to have the highest priority. The name of the company was Immediate, "the young bastard of industry" as Andrew liked to call it. Andrew had only iust turned twenty and owned the label together with Tony Calder. Soon after it was founded Immediate already had an impressive number of aets of high quality and this album is a kind of patchwork of what this label had produced in its hightimes. The Small Faces were the most successful group and they deserve their own L.P. in this series; all the others are gathered on this album. To start with (tadies first) there is P.P. Arnold, a little singer who came to England as a member of the lkettes and stayed there to start a solo-eareer; especially her first hit is worth mentioning; First Cut Is the Deepest, a song by Cat Stevens that she rendered absolutely marvellously. P.P. Arnold was accompanied by a quartet which would soon leave her to start a great eareer with number of dubious records: The Nice. Their first and best work too appeared on the Immediate label and they are also represented on this album.

Oddian's association with the Stoms also provided some surprises on his own labels boson-friend which Jagger floots the first steps on the path of production with a single that was sung by a high poorsh-looking young man with the kind of sandpaper voice that people in those days used to refer to as 'nice and negroit'. Chris Farlows, The single-was Ottor Time, and like Tihus in was written by Jagger/Richard. Later on it was recorded by the Stonstenselves, Out of Time was look, enthusistic and winging and for weeks it was the biggest besteller in the United Kingdom. He first number one of an independent computer and be was last seen on stage with Colosseum, but his vocals were not like they used to be.

Twice as Much too had the honour of sending a number which was originally meant for the Stones Into the word even before the Stones recorded it. A couple of very moderate, very shy boys with very mediotins voices however, who turned Stifting on a Fence into a piece of music that could easily bear comparison with the Stones-verion that was released later on. Their biggest hit however was Crystal Ball which is therefore on this album. Immediate had much more to offer, A nenc Corter and, after the Small Faces broke up, Marriot's new group Humble Pie. Ball must outstanding were undoubtely the first two sole-singles by

small miss distanting were undoubtedly the first two solo-singles by Rod Stewart, recorded before the would start lik sensational solo L.P.'s after having sang with Steampacket, Jeff Beck and Faces (all is one). The two finalisers on this albam were made in cooperration with and written by the cooperfish Manfred Mann singer Michael D'Abo. They may be a bit backdated but they sure are beautiful.

By now Andrew Oldham has taken up quite other things and Immediate no longer exists; that's not so bad, there are more things that don't exist anymore. But may be that's what makes this album so nice; it saves all that beautiful music from oblivion. ian donkers

(D) A MAROSLEEVE







SILE ONE

2. DON'T NOBODY MOVE

LEE LAWRENCE
(ROBERTS DELUGG) CHAPPELL MORRIS LTD # 1936 PRODUCED BY RAY MARTIN

2. ROCK 'N' ROLL OPERA LEE LAWRENCE JHART MUSEL-POWELL) DASH MUSIC LTD @ 1956 PRODUCED BY RAY MARTIN

FRODUCID BY RAY MARTIN

MERCY, PERCY
NEVILLE TAYLOR
PROBLED BY GROSSE MARTIN

FRODUCED BY GROSSE MARTIN

CANCELLE STATE

MARTINE MARKET PETER
MARKET MARY CEMPLE

FRODUCED BY NORMAN NIEUL

FRODUCED BY NIEUL

FRODUCED BY NORMAN NIEUL

FRODUCED BY NIEUL

FR

DEAN WEBR SEYMOUR MORE) ROBBINS MUSIC LTD EMI © 1959 PRODUCED BY GEORGE MARTIN

SLIM JIM TIE TERRY WAYNE WAYNE SANDERSON) CHAPPEL MUSIC LTD # 1957

PRODUCED BY NORMAN NEWELL AIN'T THAT A SHAME THE SOUTHLANDERS (DONINO BART HOLOMEW) FRANCIS DAY & HUNTER EMI # 1955 PRODUCED SINE SAME THE SEMI # 1955 PRODUCED SINE SAME THE S

INNETY-NINE WAYS
RICKY JAMES
(ANTHONY SEPTEMBER) GOOD MUSIC LTD © 1957
PRODUCED BY NORRIE PARAMOR

BILL AND BRETT LANDIS

MELVIN SCHWARTZ) BURLINGTON MUSIC LTD © 1959

10. COOL GOOL SHARKY TODD & THE MONSTERS (MORE-FISHER) MCPS = 1939

I. BETTY BETTY (GO STEADY

WITH ME)
DICKIE PRIDE
(ROSS BARRY) PETER MAURICE MI
PRODUCED BY NORRIE PARAMOR
2. FIVE DAYS, FIVE DAYS PETER MAURICE MUSIC EMI # 1960

VINCE EAGER
(FRANKS RHODES WILLIE) CAMPBELL CONNELLY © 1938
PRODUCED BY NORRIE PARAMOR
3. SUMMERTIME BLUES

THE VIPERS (COCHRAN, CAPEHART) CINEPHONIC MUSIC CO © 1958

4. IF YOU'RE SO SMART, HOW COME YOU

AIN'T RICH
BILLY SPROUD WITH THE ROCK 'N' ROLL SIX
(GEOLL POWELL) DASH MUSIC LTD # 1957
PRODUCER UNKNOWN

LATER
CUDDLY DUDLEY
GSCHROIDER HILLY CARLIN MUSIC CORP © 1959
PROOCECD BY WALTER | RIDLEY
LOTS MORE LOVE
LLOTS MORE LOVE
LLOTS CORPLAND MELCHER MUSIC LTD © 1959
PROOCED BY WALTER | RIDLEY
PROOCECD BY WALTER | RIDLEY LIVING DOLL
RAY ELLINGTON
(BRYANT) ACUFF ROSE PUBL LTD © 1958
PRODUCED BY NORRIE PARAMOR

8 DVNAMO LES HOBEAUX (CONNOR) PAN MUSIK LTD © 1957 PRODUCED BY NORMAN NEWELL

9. CRAZY LITTLE DAISY
NEVILLE TAYLOR
(GLASSER) YALE MUSIC © 1959
PRODUCED BY GEORGE MARTIN IN NO MORE

VINCE EAGER (SANDERS MARTIN) CARLIN MUSIC CORP © 1958 PRODUCED BY NORMAN NEWELL

ORIGINAL SOUND RECORDINGS MADE BY EMI RECORDS LTD. THIS COMPILATION @ 1985 BY SEE-FOR-MILES RECORDS LTD. © 1985 SEE-FOR-MILES RECORDS LTD A COLIN MILES COMPILATION CUTTING ENGINEER HARRY MOSS SLEEVE DESIGN

VIC HAIDAR/ALAN BLACK



George Martin, whether he relishes it or not will always be remembered as the fifth Beatle their producer on Parlophone records. The name of Norrie Paramor will forever be synonymous with Columbia's Cliff Richard and the Shadows, whilst Wally Ridley, hardly a household name but equally important, consolidated E.M.I's home-grown success story with Johnny Kidd and the Pirates on H.M.V. Without wishing to omit equally talented a 'n' r chiefs like Norman Newell, John Burgess, Bob Barratt et al who would share the E.M. i roster of artists, Martin, Paramor and Ridley are significant in that it was they that were given the job of emulating the first strains of American Rock 'n' Roll for the E.M.T. conglomerate. It was Norrie Papamor who signed the 'Housewives Phoico' hero Lice signed the 'Housewee Choice' hero Leer Lawrence after he of scored a top-ten hu in 1955 with (Trang in the Chapel' for Decca, His laurence in one-time E.N.S.A. vocalist with a vocalist of material, which included a lover of Tennessee', Ernie Ford's "Give me your Word" and an eventual second chart placing with the much recorded "Suddenly there's a Valle However some bright spark realised that Lawrence's operatic training could be utilised

and thus the highly novel 'Rock 'n' Roll Opera'
was born. Another 'cover', this time of anistren Allen's "Don't Nobody Move" made up the flip After a sensible return to Ray Martin accompanied ballads Lee Lawrence closed by count with one final single on Top Rank b late 1959 and passed away in February 1941 I wouldn't be at all surprised if George

Martin was looking for some sort of Little Richard hybrid when he put Neville Taylor onto Parlophone in 1958. Originally from Georgetown British Guiana, Taylor had found himself in Great Britain via the R.A.F. as a radar mechanic. He developed from being a barrack-room entertainer to more serious stuff with Harry Gold and his Pieces of Eight, a much broadcast dance-band of its day. A short spell in studying Law and History at Glasgow University didn't get in his way as he progresse to television and bookings on The Ted Ray programme and The Benny Hill show.

George Martin apparently spotted talent the Astor club in London's West End thus Neville's next stop was The Abbey Road Stu-The inevitable 'cover' was found in an Andy Williams single "House of Bamboo" for his debut, but the far more interesting flip "Mercy Mercy, Percy" is recycled here along with his fourth and final single for E.M.1. Dick Glasser 'Crazy Little Daisy".

Despite a no hit status, he is reasonably well remembered for regular appearances on Jack Good's Oh! Boy T.V. er along with "The Cutters" who certainly looked the part. A final single for Oriole emerged in '61 before reality Tin Pan Alley used to thrive on Public

Relations bodies. The kind of people who would dream up billings like 'Larry Page - The Teenage Rage'. No one would be more embarrassed than the well heeled music-media man of Weybridge, that is the modern day Larry

In 1956 he was packing records at the E.M.I. factory in Hayes, in 1957 he was on the label. Again a product of Norrie Paramor, he lasted for three Columbia singles until he got wise and sat the other side of the desk. Norrie selected a Sal Mineo track and a Del-Vikings number to be sung by Larry for his first single and it is 'Cool Shake' that re-emerges here. That'll Be the Day" the follow-up was totally blown-out by The Cricket original and after the third single Larry saw the light. By the midsixties he owned publishing, management and a record label with hits. He managed The Troggs at their height and the Kinks, which he still does. Dean Webb wasn't so lucky, although his background rang true: Born in Portsmouth in 1940, a blacksmith at 15, won a talent contest in Reading, replaced Rory Blackwell in Basil Kirchen's band, dishwasher at the 2-1's, managed by John Foster whose other client was Cliff Richard, booked on Oh Boy!, signed by George Martin, given a one time hit (a one-time

r 'n' b hit) for his first single release, and a film song for follow-up (the title included here
- "The Rough and The Smooth"). Impressive

credentials but nowheresville in the results table Terry Wayne's dad Hank Foster taught him to play the guitar and together they appeared in Sunday concerts in Plumstead.

BBC T.V's 'Six Five Special' was the next stop, which resulted in Norrie Paramor calling the station to bung an E.M.I. deal his way Genuinely interested in the hillbilly bop avenue of Rock 'n' Roll, Wayne tried out versions of most of Carl Perkins repertoire. But the track included here "Slim Jim Tie" is all British and was written for him for his second single in November 1957

Vernon Nesbeth, Frank Mannah, Harold Wilmot and his brother Allan made up 'The Southlanders'. Arriving in England in 1954, fresh from The West Indies they fell on their feet, professionally speaking, and cornered the market in vocal outfit gigs, T.V. and Radio. Debuting with 'The Penguins' "Earth Angel"

they grabbed an import of Fats Domino's "Ain't that a Shame" with a follow-up in mind. To be fair their version hardly resembles the original but it didn't chart. "Alone" on Decca the following year gave them their one success yet they were never to shake off the kiddies ayourite "I am a mole and I Live in a Hole" The UK Record Charts in the 1950's were often at put in a bizarre fashion whereby a hit single like Tab Hunter's "99 Ways" would be shown th alternate versions like Charlie Gracie's and

Ricky James' alongside. It was the second of two H.M.V. singles by Ricky, the first having been a plunderation of "Knee Deep in the Blues" Bighard Richardson (to lay full credits on him) was from London's Old Kent Road, where he was from London's Old Kent Road, where he visely kept his day job of a carpenter, in the face of larth promises from Wally Ridley in a Camberwell pub one night. However according for Egend R. M. Le press department) he hit £100 where at The Blue Angel club for a season in

The Lyceum Baltroom in The Strand, was the stomping ground for Bill and Brett handis or to be totally accurate. William Hobbs and Stuart Freedman - dispelling any brother

Stuare Freeman was the choreographer on the film version of "Six-Five Special" and whilst searching out dancers at The Lyceum he got to know Bill (Landis) Hobbs. They appeared together, firstly as dancers and later as a vocal duo on Benny Hill's early T V, series, which was inevitably viewed by George Martin. He put them on Patlophone and discovered they wrote their own stuff. Unfortunately this spirited move didn't work

across a couple of singles and their third and line single included here was - you've guessed it, a cover this time of Jan and Dean's hit Baby Talk"

Both at borne and abroad there was a strong predilection for Horror Movies and the like during the late fifties, and records with titles like "Cool Gool" were inevitable. Sharkey Todd and the Monsters were doubtless a clutch of Abbey Road ressioneers on an afternoon off although the record was heavily featured in early 1959 on Kent Walton's Cool for Cats' show with a young Una Stubb dancing her butt

Dickje Pride was introduced to EMI by Russ Diese Prite was introduced to EMI by Russ Gruway-api with an Impressy beakground of the Royal College of Church Music and singing of 250±Psiny Cathedral, he hould have made it to the dassical department. But Dickie Pride car Forcer. Larry Parce took him under his wing and the one time tonemason's assistant. found a new role as 'The Sheik of the Shake' on I.T.V's Oh Boyl His fourth EMI single Barry De Vorzon's "Betty Betty, Go Steady with Me" proves he could rock, although the wimpy 'Primrose Lane" that preceded it was his only hit. Vince Eager is proudly, still treading the boards to this day. Always noticeable by his 6'3" frame he appeared many times on television and in concerts at the height of the early British Rock 'n' Roll era.

From the Sherwood Forest area in

Nottingham he got his break at a talent contest at The Wimbledon Palais when larry Parner at the Witholeon Falan Special Property Allide asked him to dep, for an ailing Marty Wilde who had pulled out of the Finsbury Park Empire. Norman Newell was also depping, for George Martin at the time and he introduced Vince to Abbey Road No 2. Both sides of his first single resurface here including a worthy reading of Gene Vincent's "Five Days, Five

Well remembered as classy exponents of skiffle music. The Vipers became something of a breeding ground for British Talent. Initially Wally Whyton's band along with

Jean Van der Bosch, it was Tony Meehan, Hank Marvin and Jet Harris who all cut their musical teeth in The Vipers before going on to the Shadows. They enjoyed three genuine skiffle hits in early '57 but their somewhat awkward version of "Summertime Blues" was the final time they appeared on record.

The history books haven't been kind enough to store any information on Billy Sproud and his Rock 'n' Roll Six, yet he had one solitary shot at goal in January 1957 with a Paramor produced Columbia single. Not to be confused with a similarly titled Louis Jordan song, "If Your so Smart" saw the light of day with a self penned coupling "Rock Mr Piper", that won British covers from Don Lang and Desmond Lane.

Full marks to the wag who suggested that Dudley Heslop should drop his surname and adopt an appropriate adjective and become Cuddly Dudley. From a big-band background, where he's debuted on Oriole with the Charles Ross Orchestra, be moved to EMI and the inevitable Rock 'n' Roll covers. Wally Ridley put him on HMV and the two tracks included bere became his first single, Alan Copeland having had the original of "Lots more Love". He took a London band, The Redcaps for 18 months, they eventually becoming Johnny Kidd's Pirates in the shape of Mick Green and co but not before they cut one single together for Ember. Cabaret work followed but singles still

appeared in the early sixties on Piccadilly, then he made the natural move to Ska music and worked with The Bluebeaters.

The Ray Ellington story has its beginnings in musical comedy on the West End stage as a child, then a five year stint drumming with Harry Roy's band. After seeing the war off as a P.T. instructor in the R.A.F. he teamed up with accordionist Tito Burns, His quartet was the musical mainstay of The Goon Show for ten years and during this time he turned his hand to ackling some of the earthiest material around "Living Doll" was his final EMI single before he moved to Pye-Nixa in 1958.

One of the few British Rock 'n' Roll movies was the Terry Dene vehicle "The Golden Disc" Never a gem of a film, it nevertheless gave cinema-goers a look at some of the stars and music of the day. The energetic "Dynamo" was written for the film and became the band's third HMV 45. Brian Gregg their bass-player went on to work with Johnny Kidd's first set of Pirates.

What a totally different 'pop' world we lived in at that time; No videos, no Fair-Light programmes, no tour support: Just plenty of bottle and a lot of front was necessary to get involved. And in hindsight there's something to be said for just that approach and attitude.

STUART COLMAN

ORIGINAL RELEASE INFORMATION

SIDE QNE

1 92 COLUMBIA DB 313 NDV '5 1 PARLDPHONE

R443 F.NE '3 4 COLUMBIA DB 345 J.NE '1

PABLOPHONE R443 COTORE '5 4 COLUMBIA

R443 F.DE '5 COLUMBIA DB 345 J.NE '1

PABLOPHONE R436 COTORE '5 4 COLUMBIA

R443 F.DE '50 P14 APRL J.7 4 PARLDPHONE R433

SEPTEMBER '3 10 PARLDPHONE R4316 MARCH '3

SIDE TWO

I COLUMBIA DB449 JAN '80 2 PARLDPHONE R4452
OCT '84 PARLDPHONE 4484 '84 4 COLUMBIA DB349 JAN '87 5 89 HMF POP '95 PEE '89 7 COLUMBIA DB349 JAN '87 8 HMF POP '95 PEE '89 7 COLUMBIA DB497 '88 8 HMF POP '94 (AN '87 8 PARLOPHONE R452 OCT '84 PEE '94 10 PARLOPHONE R4452 OCT '84

OPERATION BIG



LOVE SECRET 3:03
(Lindsay, Aldridge, Lacabanne, Aldridge)

NO SHOES 3:35 (Aldridge, Lindsay, Lacabanne, Aldridge)

BREAKING FREE 3:05

(Lindsay, Aldridge, Aldridge)

Emotion SERIOUS LOW

SERIOUS LOVER 3:49 (Lindsay, Aldridge, Lacabanne, Aldridge)

YOU GO WALKING 3:39

LET ME HEAR YOU SAY IT 3:29

(Lindsay, Lacabanne, Aldridge)



John Lindsay: Keyboards Barney Aldridge: Drums, Percussion John Lacabanne: Vocals Cal Ball: Vocals on You Go Walking/Breaking Free Gordy Barnes: Guitar on Serious Lover Mark Chole: Bass on You Go Walking

YOU GO WALKING and BREAKING FREE were recorded at Fantasy Studios, Berkeley, CA. Produced and engineered by Tom Size and Operation Big. SERIOUS LOVER, LET ME HEAR YOU SAY IT, LOVE SECRET and NO SHOES were recorded, produced and engineered by Barney Aldridge and John Lundsay on 8 Small Tracks in our studio. Thanks to Randy M. Teatord and Dave Armijo at The Sound Source, Santa Rosa, CA for their library of samples and additional engineering on NO SHOES. All the songs were mixed at Fantasy by Tom Size and Operation Big. Mastered by George Hom at Fantasy.

Photography: Patrick Johnson Cover design: Barney Aldridge Caligraphy: David Shantz Graphics: Michael Hawes

We would like to make it known how much we appreicate the lyrics written by Sue Aldridge (Barney's mother) in SERIOUS LOVER, NO SHOES, BREAKING FREE and LOVE SECRET.

We would like to thank, first and foremost, Merv Willis and Neil Aldridge because without these two there would be no record. We also want to thank Michael Cæveney, Paul McNab, everybody at SPA Records, Sherry Selfs, Frank Aldridge, Sarah Wadsworth, Elvin Duncan and Record West. Tom Size, Lim Ann Scaleriot and Bill Cassina, all of whom have helped immensely. And last of all our families and friends who are too numerous to name for their love and constant support.

SZI RECORDS · 1895 Humboldt St., Santa Rosa, CA 95404











ONE NIGHT

I LOVE HER LIKE A SUMMER IN THE COUNTRY

GOING DOWN SLOW

ANGEL WITH A BROKEN WING

JUST BECAUSE

IDE TWO

GEORGIA ON MY MIND

BLIE AOIDN OF KENTUCKY
WY BLUE MOON TURNS TO GOLF AG IN

TILL THE STORM IS GONE

BABY PLEASE DON'T STONE ME ANYMONE

YOU'LL NEVER WALK ALONE

PRODUCED BY BUD LOGAN

Recorded at Music City Recorders, Nashville, Tennessee

Mixing Engineer: Jack Logan

Mastered at Nashville Record Productions Nashville, Tennessee

Mastering Engineer: Larry Boden

Photography: Slick Lawson Art Director: Frank Mulvey.

"(The Pickers" John Propst/Dale Sellers/Buddy Emmons/Larrie Landin Steve Logan/limmy Capps/Billy Linneman/Johany Gimble/Bob White/Leo Jackson/Bunky Keets

Voices: Lea lane Berinati/Janie Fricke/Ginger Holladay



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AVAP SAMPLER VOL. I

J.D. PETERSON - "The View From My Back Door"

LARY PAUL - "Desperate"

OUTCAST - "You Ought To Be In Pictures"

KRYSTAL X - "Pieces"

OCTAVIA - "You've Succeeded (and made me hate you)"

THE SNEAKS - "Planet Love"

MAKESHIFT - "Now That It's Over"

THE ISSUE - "Bedroom Screams"

JEANNE BARNETT & THE EMERGENCY BAND - "Competition"

THE POOR BOYS - "I've Got A Secret"

THE SKY BRADY BAND - "My Son"



Once upon a time there leved a women. She had been born with such a milense lood of music that she could have a night princip for the word end symptoms and the she could have a night princip in the word end symptoms of the she would be she would be she with the she would be she with the she would be she with the she would be she with song, and wondered how she could possibly are glouderough of the she with the she would be she with the she will be she with the she will be she with the she will be she will be



Makealili - Four or two (4 or 5) guys with Hawaiiaia hits and unny hats work lake nequestaand then play, what they want. They have a repertoire of approximately five million sax hundred twenty-two thousand eight hundred forty six (5x22.846) song. Trust US - included on this five (5x22.846) song. Trust US - included on this five or manuer (1) smash hit (in Uganda). Now movies, you've read their come books, you've tasted their meatloaf, now hear them on vinyl (or linoleum).



Lary Peul ... Singer/Songwriter, always sectioning the world over (in the bathrooms, on the fereways, under the rug, behind the couch, in the middle of the night, etc.) and dedicated to the noble and never-ending pursuit of the better 'pop' sono.



The Issue is a modern Pop band that formed in Juny 1986. They're from Wilmington, Delaware The members of The Issue got together after fouring the country with other bands for the last eight years included on this album is the cut "Bedroom Screams." Tune it up.



Outcast. These three (3) guys do it like they mean it. No glitz, no make-up, no costumes; just down-to-earth Rock & Roll with enough variety to please, not tease. Average 80's they surely are not, Outcast they surely are



Jeann Banett started as folk singer at the age of sistent (10), the then got not not and age of sistent (10), the then got not not and acquired. The Emergency Band along with her writing pather (24) Godson They Dialyed many Philadephian/New Jersey area clubs as a rock-lumb. blose-ofder-omplian act (tate your look in 1983 inter released a single remarks of "House of the Maring Sun" (Jeanne-"this song was written by a great to writing and recording original music. (Gary-"wake me up when emask it.")



Krystal X - "Music is a universal language. It is a very big part of my life, I put everything I have into writing a song." He is currently working with a band out of Delaware County called "EANUS." They have been together for about two (2) years perfecting their upcoming breakthrough in the music



Hanging out with The PoorBoys is no pionic. The Irst limit swell bash-typing with them, but Irst like his shades. Then, there's the night Jeff Booked a lead type with his haad, and John every so often used datum someone causally out stelling with a AAAP release "Don't You Care?". They are now in the process of Secroding songs for their new about due out around Christmas 1987. Support them out of the process of Secretary songs for their new about out of the process of Secretary songs for their new about out of the process of Secretary songs for their new about out of the process of Secretary songs for their new about of Secretary songs of the process of Secretary songs for their songs of Secretary songs of



Octavia is from the Philedelphia area and has been playing and touring the country for the last twenty (20) years. She sones the finest harmonical players in the country. She is well versed in all types of music. Her first AVAP single, "Hot Julice" was refered early in 1988. "HJ slong with "You've Succeeded are part of her new LP due for release in the fall of 1987 to coincide with her first European.



By now, just about everyone has heard of Sky Brady. Since the release of "Kensington Giris" he has been very active in the Philadelphia area music scene end is e mojor supporter of local music included on this elbum is the song "My Son", (8)vo" Your child is you. They see through your eyes Never abuse the gift God has given you. Nurture your sibling to prospenty ")



The Sneaks are four (4) long-time friends of foot did different musical influences who combined to make there own style or forginel good-time Rock & Roll music. At first just enother Philadolphie gerage bend, The Sneaks have continuelly developed their unique "Necony Sound" to where they now perform et the top Philadolphie gerage injust spots.





SIDE A

J.D. PETERSON - "The View From My Back Door" - (Peterson)/3:39

J.D. Peterson - Lead and Background Vocals, Guitar Alex Verdelak - Keyboards

P.J. Clement - Lead Guitar

Bob Freed - Guitar, Programming

LARY PAUL - "Desperate" - (Waxmunski)/3:46

Lary Paul - Lead and Background Vocals Bob Freed - Guitars, Keyboards, Programming

J.D. Peterson, Phil Freed, Tim Ryan-Background Vocals

OUTCAST - "You Ought To Be In Pictures"-(Lopez/Smith)/2:41

Mark Lopez-Guitar, Vocals Dallas Cantland -Drums Pat Smith - Bass

KRYSTAL X - "Pieces" - (Reilly)/3:30

Dave Reilly - Drum Programming, Keyboards, Vocals

OCTAVIA - "You've Succeeded (and made me hate you)"-(Zison)/3:15 (8's It Music, BMI)

Octavia - Lead and Background Vocals, Harmonica Bob Freed - Guitar, Keyboards, Programming

THE SNEAKS - "Planet Love" - (Gallagher)/4:03

Bob Gallagher - Guitar, Vocals Brian Basenfelder - Guitar, Vocals Larry Lew - Bass, Vocals

Jim Fink - Drums, Vocals (and Ogart)

All songs published by Verdelak Manor Music, BMI (unless noted)

SIDE B

MAKESHIFT - "Now That It's Over" - (Freed/Uskuraitis/Freed)/3:30

Tim Ryan - Vocals, Guitar Bob Freed - Guitar, Vocals

Phil Freed - Bass, Vocals Alex Verdelak - Keyboards, Vocals Tommy Everly - Drums, Vocals

THE ISSUE - "Bedroom Screams" - (The Issue)/5:02 Don Anderson - Bass, Vocals

Bob Langshaw - Guitars Fred Lavaou - Drums

Tony Stone - Vocals, Keyboards, Guitar

JEANNE BARNETT & THE EMERGENCY BAND - "Competition"

(Barnett/Gordon)/4:22 (Burn Burn Publishing) Jeanne Barnett - Vocais Gary Gordon - Guitar Pat Boland - Bass

Mike Rockit - Drums Randy Thomas - Keyboards

THE POOR BOYS - "I've Got A Secret" - (Hagel)/3:58

John Hagel - Vocals, Lead Guitar

Joe Hagel - Vocals, Guitar Jeff Walters - Bass, Vocals Alex Verdelak - Keyboards

Robby Sander - Drums

THE SKY BRADY BAND - "My Son" - (Brady/Stone)/4:59

Sky Brady - Lead Vocals Franny Stone - Guitars Pat Boland - Bass MysterEs - Drums

Jeanne Barnett - Background Vocals Alex Verdelak - Keyboards

Bob Freed - Acoustic Guitars, Background Vocals

Produced by Bob Freed

Strickland; Horace (Doc) Proctor; Kyle M. Barrett; Aggle Herron.

All songs recorded at Four Star Studios and engineered by Bob Freed and/or J.D. Peterson except:

"Pieces" recorded at Strata Studio, engineered by Dennis Nardi and mixed at Four Star Studios.

"Competition" recorded and mixed at Hollywood Recording Studios, engineered and produced by Gary Gordon and Randy Thomas.

"I've Got A Secret" recorded at Four Star Studios, engineered by Joe Hagel.

Cover and Label art by Matt Roland Original Logo by May Midwest Mastered at Sonic Sculptures by Lan Ackley
Photos by: Judith Truthstone Brigham; Philip Freed; Kris McGulgan; Dave Rellly; William Zison;

> "The songs on this album were Digitally mixed and mastered" THANKS TO -- EVERYONE

> > "Special Thanks to--Everyone else.



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AVAP SAMPLER VOL.

SCREAM

'ZINE

Welcome to the latest edition of SCREAM (Sampler Containing Really Exciting American Music). This time featuring:

SIDE A

PRIMITONS--"You'll Never Know"

THE STATICS--"Transistor Radio"

LUNG OVERCOAT--"Maybe We've Gone"

SNAKEOUT--"Surfabilly"

BEDFUL OF METAPHYSICIANS--"The 'Wish I Had Gone To Vietnam' Blues"

SIDE B

THE UPTOWN RULERS--"Sneakin' Out"

THE SCHEMERS--"Valley of Love"

TWENTY-TWO CAVE GODS--"Cave God Chant"

NINTH COLUMN--"Bela's Box"

PS--"House With No Windows"

PIRATE RADIO--"You Are The Knife"



FOR FURTHER INFORMATION REGARDING THE FOLLOWING AREAS,

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ANNIE AMMANN: PRESS & PUBLICITY

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..............

EDITED BY IRA ROBBINS

LUNG OVERCOAT PHOTO CREDIT: DARCEE

SCREAM IS A CREATION OF THIRSTY EAR COMMUNICATIONS, INC. 310 MADISON AVE. SUITE 1506 NYC, NY 10017. (212) 697-7800.

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SCREAM

'ZINE

Welcome to the latest edition of SCREAM (Sampler Containing Really Exciting American Music). This time featuring:

SIDE A

VRASH OF STABBINGS--"Wasted Years"

UGLY AMERICANS--"Outer Limits"

OTHER VOICES--"Black & White Photos"

BEAUTY CONSTANT--"Second Minor One"

ALGEBRA SUICIDE--"A Flock Of Crows"

WHIRLING DERVISHES--"DO You Like Love?"

SIDE B

THE KOPTER7--"Sunnyside"

BITE LIKE A KITTY--"Change My Life"

O POSITIVE--"Pictures"

THE BELL SYSTEM--"America Now"

BAND 19--"Your Eyes"

SMOKELESS ZONE--"(We Should Be) Together"



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BAND 19 Photo Credit: Ian Stevens

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ANGEL STEREO



A MAJOR F.I NO. 106 · C MAJOR F.I NO. 3 C MINOR F.I NO. 2 · · · A MAJOR F.I NO. 5







Four Concerti for Violin, Strings and Cembalo

NATHAN MILSTEIN

CETTONS 2 2 -

side one

CONCERTO IN A MAJOR Fanna I, No. 106 (Pincherle 234) Realized by Gian Francesco Malipiero

Allegro molto / Largo / Allegro

CONCERTO IN C MINOR Fanna I, No. 2 (Pincherle 419) Realized by Angelo Ephrikian Allegro / Andante / Allegro

side two

CONCERTO IN C MA IOR Fanna I, No. 3 (Pincherle 88) Realized by Bruno Maderna Allegro / Largo / Allegro

CONCERTO IN A MAJOR Fanna I, No. 5 (Pincherle 236) Realized by Bruno Maderna Allegro molto / Largo / Allegro



THE MUSIC OF ANTONIO VIVALDI resembles a deep and unexplored lake. For two centuries we knew of the lake, but it was frozen over by total ignorance. Only the descriptive concerti known as "The Four Seasons" were preserved in various modernizations and transcriptions through the years, and Haydn and Beethoven knew them and were influenced by them. In the late twenties Bernardino Molinari's edition, and the interest of Arturo Toscanini in performing these works, re-established their general popularity. Eighty more concerti (most of them for violin) published during Vivaldi's lifetime were almost totally forgotten, as were forty-two "sonate" for various combinations of instruments.

Then, in the late twenties, it was realized that the contemporaneously published works (the ice on the lake's surface) were only a small part of Vivaldi's creation as represented by stacks of manuscript scores in libraries and private collections all over Europe. The largest and most important of these sources was a huge collection of scores originally owned by the Imperial Ambassador to Venice (1764-1784) Count Giacomo Durazzo, and acquired between 1927 and 1930 by the National Library of Turin. By the late forties the French critic-scholar Marc Pincherle was able to assess the Vivaldi corpus at some 45 operas, 2 oratorios, 28 vocal church works, 28 secular cantatas, 43 miscellaneous arias, 23 "sinfonie," 46 "concerti ripieni" (without soloists), 9 "chamber concerti," 2 organ pieces, 75 sonate and 454 concerti for one or more solo instruments! Not even one-fourth of the compositions in these last two categories had been published before our own century, and none of the others!

After the failure of several attempts to publish the complete works of Vivaldi, the Instituto Italiano Antonio Vivaldi was founded by Antonio Fanna in 1947. and composer Gian Francesco Malipiero was named its artistic director. The Institute has made encouraging progress on the first stage of its task-editing and publishing the instrumental works. The science of international scolarship and the stimulus of modern recording techniques are comparable to the exploratory resources of the aqua-lung and underwater photography, constantly bringing new

delight and discoveries to the surface.

Only when the vocal works are known can Vivaldi's real position in the history of music be evaluated, but the importance of his solo violin concerti (221 of them) is already plain. Bach's concerto style is derived from them and at least nine of Bach's keyboard concerti are transcriptions of published violin concerti by the Venetian master. Both Vivaldi and his father were well-known violinists, and the technical imaginativeness and musical variety displayed in the concerti amounts to a staggering embarras de richesses for the modern violinist. Each concerto is unique and easily distinguished from its fellows; each has an over-all character whether or not a title has been applied. The F. I, No. 2 recorded here, called "Il Sospetto" - a title that appears on several other works could very well be descriptive of a rather suspectful personality, quite serious and intense, rather melancholy and even in his dancing somewhat ponderous. But as Kenneth A. Hewitt remarked, "Describing a Vivaldi concerto is like prosing a poem; analyzing its form is like geometrizing a flower." The best understanding of these works is to be gained from listening, from enjoying.

In these recordings Mr. Milstein leads an ensemble of hand-picked musicians (6 violins, 4 violas, 2 cellos, bass and harpsichord) in authentic Baroque fashion, without a separate conductor. The chamber-scaled intimacy and the interdependent cohesiveness of these performances are exactly suited to the music

Produced by RICHARD C. IONES

MORE BY NATHAN MILSTEIN ON ANGEL

BEETHOVEN: Concerto in D Erich Leinsdorf, The Philharmonia Orchestra BRAHMS: Concerto in D Anatole Fistoulari, The Philharmonia Orchestra BRUCH: Concerto No. 1 in G minor. .(S)35730 MENDELSSOHN: Concerto in E minor Leon Barzin, The Philharmonia Orchestra TCHAIKOVSKY: Concerto in D. (S)35686 William Steinberg, The Pittsburgh Symphony Orchestra





梁祝恨史原聲帶



任劍輝・芳艷芬・靚次伯 合唱

第一面

- 収: (明)(走馬)強由于甲族凡然,隨政化表際,發聲 BH (1997 ·) 阿阿斯斯斯 人 · 探任村 公田南 地里斯 必:(明)野花漫滿村,野草浩滿村,珠葉更明杏花門聽 Hala fell H gr th ... (明)後水清泉、洗人樂俗、寧靜照我面、發有豐度 4588年1 60 682 少年 (明)見兒童活潑無愁慰。 (明)生用途快级裡魚飲起。 (唱) 化馬胡爾必存人,人亦要上進小退後,直看去
- 410 044 11 (周) 设全時任蘇稅水學完我期。 DRIES OF SECURISES (ASS.) TAND & AN (WA) (明)所金融耕田爾林
- (唱) 小經小量高學在限期。 (三即權) भ叔你快的藥,我即你驗भ齡見。 (四) 注明任何日本明日本明日本時期 海豚原山酸溶假鬼明日然。 (唱)你係邊處順是書館,要我上九老館同你打局。 (明)明祖保福冬一百叶,我奉送你附文题。 (自) 中,你信息便宜,重游级旅说话。 (11) 流中 福原原使用原则、横根、盔用换中操中撤出
- : (11) 你罐熟、除咖啡品 (17)) 中、 包里在各份司教、经保明, 東京、自由等東海洋的時 (1'1) tament . (自) 部小 一碗 · 小湖(6) 我啊。
- (白)你虾我咋大海偷。 TIMOOOS (自)你多事。 人心、明敬得明無禮吗 等不是的哪一 1: 上慢灰) 小弟梁山市 (唱)我此去杭州可謂有樣, (減予支票) 社杭西约介、路市通知等。
- (自) 你訪嘅位孟徽柯先生, (唱) 係明同路更同資 可以互互相来動物。 (自)以後多多指數確保兒。(唱)你當與台灣關聯 (唱) 不到結業量空前。 (19) 化手型比较手型处
- (自) 海川東水 (自)小弟今年上七歳。 (白) 收,我人你一做嘴,不加我地就绑呢一战报士 路香鄉科 大地。
- (向)油(藻由)晚亭下积紫天。 税:(唱)手足相敬如蜜甜。 (明) 不再分開朝夕見,年復年 (唱) 擊擊水學去,應向前時莫內延

(自) 松加金

- (百)你地担确的野人曝光啦,我呢做地方後窄面家 都明政富宿生戰、不過你地兩位明遠處到就有辦法形 呢問房本來係我個做付別報, 動年但就上時度,面 東你地感得吗!,就任响吃處時。 相公、明我地都同理响呢就住呀
- 我地四個人都响用吃藏住吗。師 盖:晚任,你啊别就听完就, 作例例可以出外便, 晚代如 MILED SO ADDITIONS
- 係哪、税酬等、我無人家明就有律時係仲好。 你地有包外要用嘅、就可避偷問我就得助、你剩酬出
- K Bb 我想問時你你有有樣被閱一 你的抽具板做包砖,你啊啊你就哪些翻取到明
- 望:戦,就賢等,係時係時高數,我地所用,例形則。 NOT : THE SECOND SEC. OF 两腿、水腦住有是與非、酸條反關語我頭皮。 (唱) 我話有得有小祠,一推一碰當章就似剧狀水徑
- 付確保物理: 國家都學也能到: 祝:(唱)你怕水就眯信,最好睬焦過喔。 · (唱)你要所味顧界呢,動作資產商(自)你怕反關 之些時便用論盡呼、你就呼我、我就時你用時播得哪
- · 我們們你叫啊啊! (4): 你来高秋来高明: · 明我的海询明。 AR : PREDITION - FREDRINGAPORT ...

- ②: 家舍多事服, 松叶酥煤又彩烧, 明滴襟, 录: 東省少用県、原理保険技工、現代、明副聯 高: (小柱燈) 你地人人宣新起、脫煙文章經奮起、嬰用 中心機方則是與非、讀潛最樂文內有大地、你地五經 確定·確心更混·常有上進時間。
- (1) 今日溧阳、你地型高得人情人理(自) 嚓你地高 往他、今日作文嘅路日起條順女子與小人將解養也, 近之间不遜,遠之期憑,你想明白聯赐。
- 班之間小題,風之間認,粉型可目動物。中;(長任)質有趣,質有味此清末資無見地兩径併至準 人拥孔钟尼女子小人同一氣,我地要長端人論將一個 600 北京 14 700
- (被产奖物)我活不是好题目,待囚無止氣。。 :(自)义何所是面相忠观处台。
- (期)女子何不幸,于古受人融(自)配的稀古人歌 on time Kon .
- 個星中差的。 (兩)總之女子與小人有害而無利(自))子店以來都 未有人反對公理。(項)分學人房反對。則為強中都 未看会(百)引任人事故守即明書。何謂諸之屬原母 (百)部提到極重。下古以來、有於多好女子傳悉他 實一榮深然可也也二十二日來有用來。不過一次 人程術與解釋實一重任義且類稱人漢漢、又有動于。 操石世所奇。更有两子原天和動地律有木蘭軒將與實
- 血、都是女性之光、乞可以小人相比 (臼机) 我忍住啖氣,又順番條氣然後慢慢變數鄉你 (百計,) 我忍住收食,又雖僅除氣然後慢煙擊擊辱以 ,你知時加壓墊之巴內越南,由胡之巴因如己,等與 類別時間到過天停火起,是到春,延是和年報。 類果整約量三年,女子與小人,等原看用比定排或由得 比,(百)與台,你賴熱才智不見,很不能特才做物 ,更不能得象人之後使,你知道嗎。
- (C)) DEDUCTED AND LESS OF U.S.
- (白) 自子其喋。 (老別尼) 你知道未、知道未、與尊輩論事要顯其禮 你避要怕除地你應偷偷故弄才智徒數是相非 (明)偏見論題 - 見便纏削 - 封建論題我反對未算希 唱) 孔夫子乃係架人,架人論句小相欺,餘言亦要
- 祝: (花下旬)哦,然即你亦心存偏見,他原干古蛾树。 梁:(自)英台英台、你咪明翻化哥牌领个得课、實在你
- 頭先所謝明國國問題我優心都好對政保順、你估我時知 你謝得唱前 (四季歌) 光生認話編備地,你還護女 子滅論神奇、你在課票舌戰先生獎勇又流倒、妙語生 作取了文庫鄉字旗(白)製帶鄉係你時。 (白)使孫聯(朝)。雙結義與知己要爲女子撒盡海
- · 弟性情在理必争, 取类任併人地, 做過秋霜得你 间彻窿保奇 (F)) 阿姆斯特格 解放的 : 我联络明星科都到瑞典明明 · 你
- (自)你除出嚟,我问你需番佢啦。
- ※ (土) 下がは出ゆ、我の同じ場か出ゆ。 家、壁口行動や部係合、上海力は線で乗出り活。更重合 の、壁口行動や部係合、上海力は線で乗り込め、更重合 の場、作業的り度を出りつ場似、壁口が展り込む合 続く(場)。認定何時を施収で可めた。機能解析力と示理、結 分月級で表面、大陸。と認め学り報報を確立しません。
- 京少小时里和10 H K 操作 K 中小選用 梁:(自)晚顺来你监修带赐监你侨女子赛四,民間风氣
- 好多都你叫她双种们 吃饱~彩。 (百)奶烧要。 心:(白)相公明

CHAN A 68-16 DIT MARK

- (A): (1/1) LEMENTER .
- (白) 英台, 照解你网店封家信用唐安梁明明? (Int.) GRIBBINE o (百) 契台知悉,你母姻重請即回家省示,父字。明
- CERNING . (百)我想即到話傳老師知,我聽日番去鄉。
- 梁:(11)则都好哦,你助婚妈重,你赚得快的番去哦。

- 碗:(小曲)桶兒室,板兒長,如何過得水中央。 促:(明)左右能快调有我,小四个是面往洋。 成:(明)阿尔阿克姆1:28 CART FIRE ENGINE - 89 设:(明)施不能生部额在影响的一 (WA) BERLEY KE M. THERRY M. M. .. (明) 报話作風碗~ (PM) (6:02) UT 12:02 ~
- (唱)挑起谢箱人编到。 九:(別) 医疏蚀化白细胞 香港天聲唱片公司出品

- ARC: (MA) A CO ST MEDICAL SPEED COMPANIES OF SECURIOR (明) 使此有期何必需,例不如案品证券或交易 说: (明)由在即即否。楊即総絲於、野維助町看號站。
- 说:(型)键矩阵控制短短短短短短 WHY: (MI) BRI 1- BRITE HE WE WEITH BE A (MA) OR FILTE AT JURE HE HE HE BEINS
- CORR. A REGISTRAL STREET, SALES (相)担求担去任协商 (MA) (If (MANUFALISE II) - HERSEL SCHEENER ALTER -(明)相思并不秘密
- (NA) JI (St JI-78 III (R: (W)) W. 1- W. J. W. J. W. 12 - 91 -(明) 在 在何審井底有新娘。 WHY I COUNTY HE IS
- cel : evilla : (明)瞬仰觀音像應該上灯香。順以一對百年長 (NR) 64 45 \$1 NR \$44 11 (\$6.50 a) \$1 (64) \$2 89 NR , 65 85 45 30 AL
- (南晋) ·路军路你明白香 (自) 琴爾我就明白, 母五個音時嗎(接) 即孫角子 44 11/68 (唱)雖然解胶之外为有核深段
- 设:(唱)等便如何我地無謂思 税:(明)你知序即等使出假规一到好解的 (明) 郑不禁司惠老高、郑得文君置 (唱) 智果有心水對象。(多测你相比之一切,(而打巴斯)我有别人以解释受力 杨,你孫明德明人人亦讚揚,我其你同即一個樣。
- (明) 乾果杭爾城,以後無物標,原台相相當至,但 (唱)雙方溝通行則向摩,快的到撤郑(自)有心就 临於說明,在明書於傳傳科學等等認必。
- (自)次不選到。 aW: (I'I) GERMINETE
- 级: (四) MIII 可引发就唱明珠写目我 电上 (PA) Int Fit 3-AV BA IJ. III · BS E BA BE (2018 B) (1 50 AA IJE B) (RAL) 7 to 11: (FIC DA INC NO.
 - · (明)加泉心繁祖·你若果避吸收有些所量。 (2): (MA) 36 KILING HOLDING HOLDING WE WE WE BY AF AN HIS GIV & F + J- MAI. W: (WI) A HOLDE !
 - (2): (周1)他自纵蜒壁 说: 勞兒遠打送歸鄉, (合唱) 小粉依依不粉波点 税: (螺絲) 直見愁母在華堂· 標準高身體計 = 華華信
 - 四世明糊喻話亞魏首所在床。 V: (三脚壁)發寫前屬你番號,係想完成我所望,女時 the BU HAR MIN LIGHTER A THE BUY MA COLUMN STORY HE SHELDE (TE) of 195 (1951)**1. 發戶對精段線,此後你緊守國門体放為。
 - 砚: 你将我的配明人呀。 段:係,將你許配時馬太宗剛位公子馬文才但學問人品都
 - HAY : GE HATES DIE . THE DISHES DIE HET THE CHAPTE. 图: 明天歌歌,在大歌歌的"照像女
 - **说:(图42) 若油罐大脚,熟可以百丝去嫁受劫月照在** 冷窗,壁方了解全档(排除器(自))料我嫁就嫁费咯可 · TRIVETON . 母: (图) 乖乖地咪啉乖乖地咪啦咪咪!还你顺住呢一班。
 - SCHOOL AND A SCHOOL OF AN A SCHOOL OF AN A SCHOOL SCHOOL AND A SCHOOL 父:(明)聚集期明對抗嗎! 想必想必改放為你快把很 林乾聰我謝(中秋)應照從命聖高度,何謂同從進察 哪,你能够明晰我就给(化)父母命用如归何没有媒
 - 约之言情非常(自)有父母之命媒妁之言報得正非常 THE MELLECULE AND A PROPERTY OF THE PARTY AND A STORY OF THE 祝:(自)·父母之命媒妁之言呢八個字,澳盡世間幾多可 构取明女呢!(反線中板)品問貨術者、經無情感有 何樂總在開房。女子不自由、學幹桃花一月月熟流於
 - 都识·父母重斯言·強力操合皆因爲媒的·健陽常。 MS 文 ヤ 木 心勝 似 保田伯(ト) 公:(自)中、海豚菜山伯昭 人:(自)小姐呀(花)有話不切當面讓啦(於花)录由
 - 的資料路、當然聯發馬家邸用伯性情如月期、山伯楞 逾越内藏,田伯惠类非草株,田伯健聚並小年二年共 2010日 # 安 · 於 果 我 小 如 100 100 100 · 安 1 便 是 雅 明 16 1 101 -父:(自)部級你助做供報用等,你取事幹收值1個。
 - 収:(夜探回)分化又伸伸。風霜響透傳練明有香棚上透 **涨陽風烟、萬里下里、踏遍網由只去將訪友、笑育以 骤·哪有很热·爱佐姆姆伯黎城德所以隋谢明山以太** 會兩友,想到樂觀樂微遊切到周四九五十四以留。





梁祝恨史原聲

*任劍輝・芳艷芬・靚次伯 合唱

第三面

- 雄: 热喜老爺, 馬家老爺送禮過樂, 讀老爺收禮。
- 少: 政衛, 清夫人用瞭受機。
- 傑;老派,外面有位梁山伯求見。
- 父: 谋山伯, 清佢入嚟。
- 傑:知道,清。
- ②: 睁生望山伯, 即問祝世伯大人安康。
- · 、 、 你就係英台嘅同學梁山伯嗎。
- ②:係、清問世伯祝賢弟喺难嗎。
- 祝:呀,梁兄。
- 人: 學相公。
- 梁:セ…… 九: 但好似人心喘。
- 父:福,巡嚟,請客人西廂待茶。

- 交:爾· 使:清。 說:亞多· 技去見見取相公。 一年今日孫與女定率 「中今日孫與女定率 「中今日孫與女定率 「中令日孫與女定率 家嘅人, 唔能夠亂咁見人。
- 设: 亞萊, 均同學是金蘭結構, 三數同商, 低射遠樓 到,我贴可以唔見佢一面呢。
- 父:混帳,唸,你讀過學賢書,應該要知禮義唱,四 書都有話,男女受授不親禮也,你熟可以同佢相
- 说: 亞黎你忘記咗哪咩,我同亞亞兒同商共和,三數 朝夕相見,並有肌膚之親今日佢咁遠路嚟探訪我
- , 你都唔准許我一見,未免於禮不合財。 父: 哼,好你既然係咁,我就准你出去見佢一次,但 係咐嗎,以兄妹之禮相見你要將許配馬家嘅事講 俾佢知勸佢番去另尋淑女知道嗎。
- 祝:哦。
- 祝: 架兒。
- 梁:原來你就係——哈。
- 人:梁相公,我地小姐唔係就係祝相公開。
- 九:吓,原來你就係人心呀。
- 梁:(紅豆曲)一枝梅冷艷,碑思太,自然三冬香易 錯,幸有緣重見(白)吓點解我咁藏,而家至知 道吗・喧阗係義助。
- 祝:(唱)同級三年矣,花顧看不穿,自知兄正直, 清白對蒼天。
- 梁:(唱)我今知觸爲鳳可以撮鳳燭,等我唱支鸞鳳 曲,美鳳伴痴鸞(中板)難怪我英台獨本橋邊, 共渡嶽河,同依戀,雖怪我英台野蓮城畔,願兄 同化小情報,難怪我集台,百花養中,暗示書周 情已現。雖怪我英台相思井裡盤聲說是並頭薄, 難怪我英台盆盈下拜玉觀音(花)乞慰鳳凰於一 線(白)英台妹你坐低我同你講,當時你佛咁多 暗示我,我就一的都唔餌會,我幾蠢呢?我而家 明白我好歡喜、點解你唔出聲呢?哦,而家怕起 微上骤添, 英台妹, 我重使乜怕酸呢? 我地三年 同行同坐同食同眠,你話幾親熱呢?做乜面家先 番面,你咁生外呢。
- 人:(白) 梁相公。
- 梁:(白) 吓人心。
- 人;(白)我地老爺請你食食無情餅嘞。
- 梁:(白)吓,人心,你話乜餅話。
- 人:(白) 喻喻我話料你食食紅梭餅之嗎。
- 梁:(白)哦,紅緞餅係嗎,好野添(長二正)我紅 綾子上胡, 挖開 - 遵宋奉獻, 我地紅稜食過兩心

- 人:(唱)小姐有傷風·脛着樵·又怕呃心哽肺不安 全,你成個食即無調勸,你食完之後,就知道苦辣甜
- Mr. o (2):(1 户) 好食呀(PA) 循明體餅何來, \$P早在常山
- IBI見。(白)人心叫多禮餅究竟你地就家邊個小 OF HURBER .
- 人:(白)喻(花)是是是是(哭泣)是小姐嫁嫁嫁 馬女才。
- 梁:(白)喧咄(沉花)哦,原來契台薄倖我無緣。
- 程:(白)舉兄你原諒我啦,我今日恭孝不能邀情, 你题我解釋啦,若果你有乜野不測,我就不能獨 生曜望見(反線二王)昔日愛於心今日苦於心, 留得恨史一篇,相見曾如不見,我是斷腸花,看 是傷心, 位, 有緣溝似無緣, 針鍵鎖緩緩, 杆效酶 君蝴蝶珮,空有萬丈情絲,不及無情,一劍。我 怨君,你恨來三日,君恨我粉碎情天。詩禮之家 多少犧牲者,我身弱如花,試問何能避免。
- ②:(白)草台妹,我都知道你係被迫應,總之你苦 時我又苦喺啦, (餓馬搖鈴) 今生難別他生再見
- 結未了之緣,雖忘故劍,永遠在念,隴鳳餅碎心 祝:(唱)哥哥抱恨妹妹抱怨,美夢化輕烟,苦風響
- ,旅馆梯价的新红料路。 ②:(唱)清心隔水千夜眠,都是綠,梁山伯爲你心
- 不堪。
- 识:(明)可特殊保护至使研究解结束的情况。
- ②:(唱)我抽溜蝴蝶珮,信物何堪帶派存。 祝:(唱) 與玉既贈君與玉永贈即留紀念妹心酸。
- 梁:(唱)難結姻緣,重何必玉珮傷心見,我斷腸兮 靈魂半歸天。
- 祝:(唱)我心意萬千,情萬千愁萬千相思為斷,郎 TF 361 212 o
- 梁:(唱)應歸去矣,再莫留連。
- 湖; (明) 熔な分滑燕, 淌淚不免。
- 平:(接)徘徊復徘徊與英台相牽。
- 紀:(唱)纏錦復纏錦幽怨(花)此日休言分別去, 顾君長在我心田。

第四面

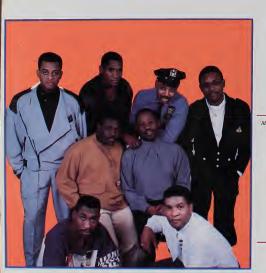
- 梁:(戀櫝)辛辛酸酸我都要歸旋。
- 祝:(唱)凄凄楚楚僧淡送哥旋。
- 梁:(唱)我步出樓台心凄怨。
- 祝:(二流)蝴蝶有情花有恨,飒教魂魄伴君眠。
- ②:(际)來時與棄斷腸回,叶用膠紅千萬點。
- 说:(唱)山伯始終留印象,英台到死不情遷。
- 梁:(唱)原來送别咁凄凉。
- 說:(唱)不知何時能相見。
- 梁:(唱)妹欲相逢唯有夢。
- 说:(唱)夢中何處是情天。
- 梁:(唱)不堪回首望樓台,情已斷時緣亦斷。 说:(唱)生不同套死同穴,或爲情鬼或爲仙。
- 梁:(月落鳥啼)傷別難病至今,空對新天訴恨伴侶 可嗟相分,紡煉钢輕送一生,英台盡我心偏隔
- 方永不接近命似花飛休再調,顯到天旁化彩蝶魂 人:(白)小姐,士九嚟話菜相公死咗囉喎。
- (馬步吹) 媒:(白)小姐,一世人梗要一次概咪咁刁商批排至
- 父:(白)乜哥呀,花藕到咗門口助,也重唔同低梳

entruss ...

- 母:(白)係聯,快的梳頭聯,咪啡扭紋至得咪。
- ý;(白)係囉應吓亞媽話啦嗱(玉美人)咁靚嘅玉 **镕你拈去伴罄剧。胭脂水粉服飾**百樣齊,你聯讀 **飙珠冠幾咁美麗,你咁大嘚,嫁應該實在有乜問** Mrs ..
- 母: (減字笑聲) 花轎已經臨門,去期唔好阻滯(白) 三從四德,你都曉嘅啦(唱)在家要爲孝女,
- 父:(白)哼,你慌唔係爲咗梁山伯咩(二王)就算 山伯重生亦唔及得馬文才,咁架勢。
- 祝:(序)我話過今生唔梳整(唱)台經治海難召士 除却巫山不是雲霓。
- 父:(序)可見你心迷竅亦迷(唱)難道你孤獨一生 留在我家門圖一世。
- 祝:(序)我或者入山來披剃(唱)或者殉情山伯共 佢做對鬼國夫菲。 父:(序)你彩鳳變咗山鷄(唱)我有女加斯,会和
- 非常心翳(白)你想激死我咯。
- 母:(白)英台,駁小句啦唔通你把激死多可啶。 祝:(白)我明白嘅,亞爹你受咗馬家嘅茶糖,我唔
- MORES SELECT O 父:(白)吡你知道晦倦好曝,你睡上睡,睡通寒药
- 签上幅叫。 祝:(白)好,亞琴我聽你話。
- 父:(白)係礙,附至係乖女。
- 祝:(白)不過我有條件我要亞爹應承我,我至肯上
- 42 .
- 父:(白)應承乜野事你講,你講出唿聽吓。 说:(花)幅前要两条白纱傍,幅後要三千绵纸盒, 香花紅燭亦要拈齊、白衣素服到胡楠、先把架兒
- 父:(白)今日係你出閱嘅日子,點能夠傳你咁做 DE o
- 祝: (三脚凳)爹爹如反對,婚事墓再提。
- 父:(唱)好啦,你咁重書友情我應承亦無所謂,只 要你內穿紅去服素服穿係外邊碟(花)你祭墳之 後便專物辦,因爲你經歷衣裳嗎好辦。(白)險 英台,你稳照咁做呀吓呀,你加即刻同佢梳粧上 400 0
- 母:(白)係曝,咁至係喋
- 父:(花)古樂聲中人似玉,祝家有女味如歸。
- 人;(白) 唔證快的打開顧門啦,小姐,呃歲就係胡
- 祝:(白)你快的預備香爛啦,以是。
- 人:(白)小姐,香烟熬好助。
- 祝:(蝴院續報)解資永訣,我斷腸白顧土一垃,新 天抱恨未曾並俗開連折良材、雖求懸劍斬斷舊愛 奇緣已毀,獨心永在傷故當日愛,樓邊空行待
 - 欲見不相見痴心佳 執恨遲來(乙反二 E)負了十 送之情,負了三年薪愛,負了多情山伯負了海命 英台,當日勸你回來,問句君何不睬,至令花爲 劫,怨句群你痴呆今日獨宿青山,我决不生存 人海(白)梁兄,我共你生不同套死將同六,你 等吓我啦(乙反花)我颠與君携手飛到天上蓬莱
- (雅健)。 合唱: (唱新小曲) 航門開處見蓬柴, 仙堤現, 多姿 8.第、蝴蝶兒,鄉天內,缩心齊化蝶,飛舞人蓬
- 媒, 仙域迎舞蝶, 仙花向我開, 蝶哥哥是梁山伯 要妹妹是祝焚台,悠悠晚去,冉冉最来离世千秋 情永在,人間天上不分開。







1. TI ANITA

Musique: E. Vincent Paroles : M. A. Bazile

2. OU PA KAMPE SOU ANYIN

Paroles et Musique: R. Benjamin

3. JALOUZI

Paroles et Musique: System Band

Face 2

1. MOVE SOUVNI

Musique: System Band Paroles: M. A. Bazile

2. KOUBABA

Paroles et Musique: E. Vincent

3. REALITE DE LA VIE

Paroles et Musique: R. Smith

4. AMBIANS

Paroles et Musique: E. Vincent

MUSICIENS Isnard DOUBY

Harold JOSEPH (Chant Choeur)
Reginald BENJAMIN (Guitare, Synthétiseur, Choeur)

Ronald SMITH (Guitare) Ernst VINCENT (Guitare Basse)

Fritz FREDERIC (Chant, Percussion, Choeur)
Martial BIGAUD (Tambours)
Jean M. MATHURIN (Batteries)

Frantz ADECLAT (Frano, Synthétiseur)
Lucien CERAN Jr. (Sax Alto)
Tom MITCHELL (Sax Tenor)
Frantz CARRIES (Trombonne)
Luckner MEDE (Trompette)

Artistes invités: Sheena ROC, Branley MIDOUIN
Paul HENEGAN, Sid JUDAH

(Maestro, Chant Choeur)

Prise de son: THOMAS MITCHELL, DOUG CUOMO

Mixage: THOMAS MITCHELL en compagnie de ISNARD DOUBY et MARC ARTHUR CHEVALIER

DATA BANK STUDIO, N.Y.C.

Photos: NANCY PINDRUS

Photos: NANCY PINDRUS
Arrangements: TOM MITCHELL, SYSTEM BAND

Programmation: TOM MITCHELL (Synthé | Batterie)
Programmation: E. VINCENT dans Koubaba (Batterie)

Produit par Marc, A. Chevalier pour Machiavel Music

Enregistre et mix a:

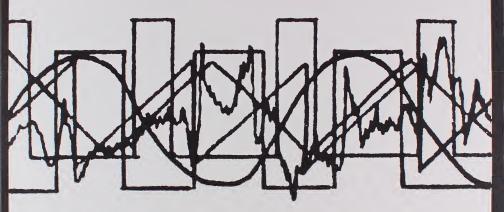
Tel.: 1 (718) 284-2298

Carnasie Station
P. O. Box 397
Brooklyn, N.Y. 11236

Nous dédions cet album a la mémoire de Jean Baptiste EDOUARD décédé au début de l'année. System Band



TUNING CIRCUITS



30 MINUTES OF MY LIFE, A TRIP THROUGH THE AUDIO SPECTRUM

LIMITED EDITION OF 300 COPIES
YOUR COPY NUMBER: 22

A-SIDE: -We rule the world B-SIDE: -Tuning Circuits
-Creators -30 minutes of my life:

All tracks were made at home March 1990 with analog equipment and recorded live. Every track was born while making it and could be made only once, because TC does not use multi-track recording but jacks the output signals straight into the audio amplifier. This method of working ensures maximum emotional outbursts. Furthermore TC does not use complete rhythm-tracks but only separate programmed rhythm-patterns in combination with several sequencers and synthesizers. TC hates samples and does not use tapes on this K7, only vocoded voice. No stereo, you are guaranteed of absolute mono quality without dolby.

PLAY VERY LOUD!!!!

TC MARCH 1990

HOW TO CB.

500 CB TERMS FOR QUICK ON THE ROAD REFERENCE



Riding Shatgun Sitting in the passenger seat of car ar truck. Rig Tractor truck Rip aff Theft Raach Caach Sonitation vehicle

Raach Caach Sonitation vehicle Rocking Choir Middle C.B. vehicle in o

Rager Affirmative, yes Rager Ramjet Reckless driver

Roger Raller Skate Speeding car Raller Coaster Hilly or mauntainous terrain

Raller Skate Imported car Rallin' Moving fast Rolling Refinery Gasoline

Rolling Refinery Gasoline ar ail truck Ralling Rood Black Slow driver Raakie Rig New C.B. rodio Rubber Band Gaina Accelerating

Rubber Neckers People looking whiledriving
Rua Rats Children

Rum Raom Bor or cocktail lounge Runners Tires Running In Stereo Identicol trucks

travelling tagether Running 100% Moving at full speed

S & H Green Stamps Money, currency Sailboot Fuel Fuel tonk olmost empty Solt & Pepper Police Solt Mines Employer

San Quentin Jail Bait Minar hitchhiker (femole) Scale House Truckers weigh station

Scorecrow Porked vehicle used for traffic check Scratch Hit Traffic occident

Scrub Brush Sanitation vehicle used to clean street Seat Cover Pretty woman Seventy Thirds To You Sign off

Shake The Bushes First cor in a convay looking for palice

Shake The Leoves First cor in a canvay looking for police

Shaking The Windows Good reception Shock Shoker Bumpy road Shaat Em Up Fill up the gas tank Shaot The Breeze Light conversation Short Shart Camfort stop Shat An Eyeball On It To see samething Shat Gun Rador gun used by police

Shovelling Caal Speeding up Show Off Lone Passing lone an extreme left Side Daar Passing lone on extreme left Side Kicker Friend or partner Sikhing Ship Cor running out of gas

Sitting In The Soddle Middle C.B. cor in a convoy Six Wheeler Truck or trailer Skate Jackey Owner of a sports coupe

Six Wheeler Truck or troiler
Skate Jackey Owner of a sports coup
Skating Rink Trues
Skins Tires

Skip Signols picked up from far distance Skip Shaater C.Ber without license Sky Bear Palice helicopter Slammer Prison

Slap Cheap ar bad fuel Slappers Windshield wipers Slappy Jaes Stote palice Smile And Comb Your Hair Palice radar

in use Smake On Brather Accelerate Smokey Report Report on police

Smokey Report Report on police locations Smake Screen Radar

Smakey Police Smakey Beaver Femole police afficer Smakey On Faur Legs Policeman riding

Smakey On Faur Legs Paliceman riding o horse Smokey On The Mave Police in pursuit Smokey With Ears Police with C.B.

in vehicle Smakin' With The Devil Speeding with

poor raad canditions
Smudge Pat Car or truck with strong
exhoust fumes

Snake Den Fire station
Sneaky Snake Conceoled potrol cor
Spy In The Sky Palice helicopter
Squelch Electronic circuit on C.B. which

minimizes noise between received tronsmissions SSB Single side band Stack 'Em Eights Good wishes

Stoll Ball Troffictie up
Stap Ta Get Graceries Stap for food
Stroight Shat Clear rood ohead
Streights Giacottes

Straights Cigorettes
Streaking Travelling at high speed
Suds Beer
Super Skate Fast sparts cor

Super Skirt Womon Super Slob Highway

Super Traaper State palice S.W.R. Standing wave radia

Sweeping Leaves Lost C.B. vehicle in a convay looking for palice Swindle Sheet Truckers lag book

Taking Pictures Police using rador Taxi Clearly marked police vehicle 10-100 Lavotary stap 10-1000 F.C.C. afficiol 10-2000 Narcotics pusher

Tennessee Slick Sticks A vehicle with dual ontennas Tennis Shaes Tires an o truck

Ten Rager | understand Thermas Bottle Truck carrying liquid Thirty Weight Caffee or tea Three Legged Beaver Hamasexuol Threes & Fights Restreagris, sign off

Threes & Eights Best regards, sign off Thrattle Jackey Speeding or ar cycle Tiajuana Taxi Police cor cleorly marked or a wrecker Tighten Up On The Rubber Band



Full Moon

SIDE 1
FULL MOON 2:52
98* Paul David Killeen
BRAVE NEW GIRL 3:28
198* Paul David Killeen

PAUL DAVID KILL FERY LEAD VOCALS WAYNE LOGAN BASIS & VOCALS KEVIN NEWTON DRIME & VOCALS LOMINIC STORT FLAR DUTTAR DAVID LYNCH, KEYBOARDS FICHARD KILLEEN CREW MARC SMITH-CREW

SIDE 2

FALLING IN LOVE AGAIN 3:05
1980 R, Ferenio L Lee, L Zamperiil
Undercover Music Scoot Tunes;
Lukey Toones; (ASCAP)
SOMEDAY 3:52



SPECIAL THANKS TO

KEVIN GARY RICK RILLEEN, A.J WACHTEL, THE BEAT GARY BORRESS, JACK AND ANN MARIE CARNES, AND THE CLUB III STAFF, MICKEY O'HAŁLOFAN, STEVE ESCALLIEF TITO ROMBACI DOLORES DILLEGAD, MARC SMITH, ANN SHERER, ELI SHERES DANIMAL

PYRAMID STUDIOS AND OUH FAMILIES FRIENDS AND FANS

PRODUCED BY STEVE FSCALLIER ENGINEERED BY STEVE ESCALLIER LIVE SOUND ENLINEER, KEVIN GAR AFRANGED BY RIVEWORK PHOTOS BY ERIC BOYER LOORDINATOR FOR EP NUMEDIA

MISIC & FILM

PHOENIX ARIZONA

MASIERING BY THE TALKING MA

PHOENIX ARIZONA

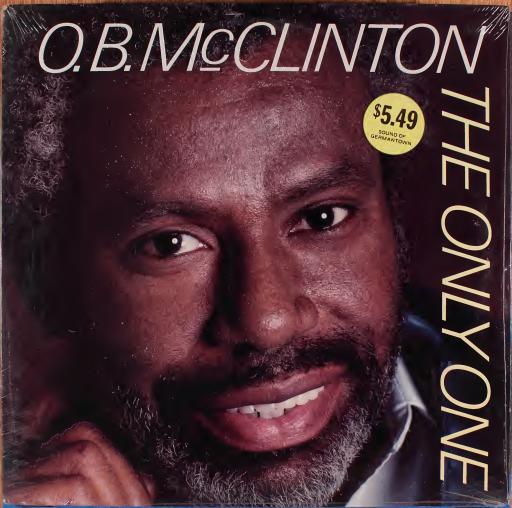
PECORDED AT PYRAMID STUDIOS

BOSTON, MA MIXED AT CHATON STUDIOS PHOENIX A

K & L RECORDS

4 Foreign of IF Modified Modified





TURN THE MUSIC ON THE ONLY ONE LOVE BREAK MY E.S.P. STILL A WANTED MAN

I LOVE YOUR FACE I WON'T LET YOU GET DVER ME PRODUCED AND ARRANGED BY ANDY DI MARTINO Recorded at Chelsea Recording Studio Engineers: Dave Hieronymus, Kevin Smith Chuck Haines Mastered by Benny Quinn at Masterfonics

(COUNTRY MUSIC IS) AMERICAN SOUL INVE IS LIKE A LEAF IN THE WIND GODD MORNING LOVE LOOK

Mixed to the Mitsubishi X-80 Digital 2 Track Records Pete Bordonali-Lead and Acoustic Guitar Rodger Morris - Keyboards Lloyd Green - Steel Guitar/Dobro Lloyd Green - Steel Guttar/Oboro Tony Migliore - Keyboards/ DX-7 Ralph Childs - Bass Fred Newell - Lead Guttar Buddy Spicher - Fiddle Gene Chrisman - Drums Bill Johnson-Art Director Alan Messer-Photographer

SPECIAL THANKS TO THE MUSICIANS: Buddy Spicher, Rodger Morris, Tony Migliore, Gene Chrisman, Pete Bordonali, Fred Newell (who worked beyond the call of duty). Lloyd Green, Ralph Childs and last but not least, my hyper producer, Andy Di Martino.

Dear Friends.
In 1972 I recorded a song titled "Don't Let
The Breen Frass Fool You." I'm proud to say
that song was a big hir record for me. And you
are the reason that it was a hit. You responded to the natural relening that was a part
of me and the song istelf. Honever, after that
song many of you have wondered why I never
had more records like that. Well, let me arhad more records like that. Well, let me arplain. When I recorded the song I had creative control, meaning I chose the song and was involved in the production as well. Unfortumeaves on the production as well, unfortu-nately soon after the success of the record, the label that I recorded for closed its doors. When the label folded it was the end of my creative control. The records that followed after that were compiled of songs that were forced on me. That's like having a pair of shoes that don't fill floot that's why you haven't hard another "abuta" feeling record from somes that don't like And that's why you haven heard another "natural" feeling record from me, until this album: I am happy to say that Rick Blackburn has returned that creative control to me. Now the "real" D.B. can be control to me. Now the "real" U.B. can be heard again!! Some of you have probably heard that in September of 1986 I had surgery for the removal of a cancerous tumor. The for the removal of a cameerous tumor. The cancer had already spread to my stomach. Thank God when the tumor was removed they hank for when the loaner war, removed key offent take the "mande" out of me too. The defects take the "mande" out of me too. The declars have solved on that or chance for report and leven of freeds this flowly Sales. Rate McEatine, Calin, Toon I, Mall, Romein McCourte, Early, Toon I, Mall, Romein McCourte, Early, Toon I, Mall, Romein McCourte, Early, Toon I, Toon I, Mall, Romein McCourte, Early McCourte, Early McCourte, Too McCourte, Early McCourte, McCourte, Calin, -0.8. McCLINTON





*RELEASE ME/GOTTA GET ... *
BPM 132.0 **Engelbert Humperdinck** *OPEN YOUR HEART" BPM 128.0 Novy Vs. Enlac Feat. Virginia Point Of Grace "STEADY ON" BPM 130. Time 7'12" "SUPERSTAR" BPM 129.9 Time 6'35" Time 6'24" So Purel Feat. Sheleen Thomas "SHADOWS" BPM 130.6 Time 6'19" BPM 128.8 "CHANGES" Time 6'05" Time 7'13" Coro

THE FUTURE OF THE FUTURE..."

BPM 122.0 Deep Dish

*1998 Year End Medley" BPM 126.9-135.9 VARIOUS ARTIST Time 13'26"

Joi Cardwell "POWER" BPM 127.9

"GIVE AWAY MY FEAR" BPM 130.5

Time 6'33"

Time 7'03"

AEther

Britney Spears
"...BABY ONE MORE TIME"
BPM 93.2



LA UNICA Yandunga Yandunga

LA UNICA



SUNSS

LADO A

TODO LO LLENAS TU*

ERES TODO PARA MI*

BAJO LA LLUVIA*

CUANDO VUELVAS A ENAMORARTE DE MI

LADO B

ESO NO TE QUEDA BIEN*

LA UNICA*

COLOMBIA TIERRA QUERIDA

TANTO TIEMPO *

*EDITORIAL: FONDO MUSICAL

PRODUCCION ARREGLOS Y DIRECCION MUSICAL:
-ALI GARCES - "TARRY"

-ANTONIO ECHAVARRIA -(EXCEPTO ARREGLOS EN "TANTO TIEMPO" Y "TODO LO LLENAS TU" - LUIS GALINDO)

VOZ LIDER: -HERNANDO CORTES "NANICO"

-JAVIER PEREZ COROS:

-CHUCHO NUNCIRA -''NANICO'' -MAURICIO DALTAIRE

-MAURICIO DALTAIRE -CARLOS CARDONA -JOEL MANJARREZ -JAVIER PEREZ

PIANOS:
-ANTONIO ECHAVARRIA
SINTETIZADOR:

SINTETIZADOR:
GUSTAVO ARENAS
BAJO:
LUIS GALINDO

CONGA:
ORLANDO RODRIGUEZ
PERCUSIONES:
WILSON VIVEROS
BONGO CAMPANAS:

ALFONSO BARRERA TROMPETAS: ·LUIS DIAZ ·WALTER VALENCIA BARITONOS-FLAUTAS: ·ALI GARCES

TECNICO DE GRABACION:

-JOSE PEREZ
MEZCLA:

-ALI GARCES

-ANTONIO ECHAVARRIA
-WILSON VIVEROS

-JOSE SANCHEZ

GRABACION:
-HN ESTUDIOS
-EL ESTUDIO LTDA
FOTOGRAFIA PORTADA:
-IDEOGRAFIC, CECILIA ROCA

"EL GRUPO SANDUNGA", AGRADECE SINCERAMENTE A GILDARDO MONTENEGRO Y DA VID GARZON, LO MISMO QUE A TODOS AQUELLOS QUE DE ALGUNA MANERA HAN CONTRIBUIDO A LA REALIZACION DE ESTA NUESTRA PRIMERA PRODUCCION MUSICAL.









BIX BEIDERBECKE with FRANKIE TRUMBAUER'S Orchestra

BIX & TRAM-1929 PLUS

FUTURISTIC RHYTHM

RAISIN' THE ROOF

LOUISE

WAIT 'TIL YOU SEE MA CHERIE

BABY WON'T YOU PLEASE COME HOME

NO-ONE CAN TAKE YOUR PLACE

I LIKE THAT

TRUMBOLOGY

FOR NO REASON AT ALL IN C*

WRINGIN' AND TWISTIN'*

THERE AIN'T NO LAND LIKE DIXIELAND TO ME**

THERE'S A CRADLE IN CAROLINE**

SUGAR

MANHATTAN RAG

* Tram, Bix and Eddie

** The Broadway Bellhops





BIX & TRAM-1929 PLUS

PMC 7113 (1E 062 o 04557 (M))

BIX BEIDERBECKE with FRANKIE TRUMBAUER and his Orchestra

with The Broadway Bellhops*: Tram. Bix & Eddie**

- 1. FUTURISTIC RHYTHM -- (410702 B) (+)
- 2. RAISIN' THE ROOF
- 3. LOUISE
- ng-Robin) Vocal: Smith Ballew (401B09-B) (b)
- 4. WAIT 'TIL YOU SEE MA CHERIE
- 5. BABY WON'T YOU PLEASE COME HOME
- 6. NO-ONE CAN TAKE YOUR PLACE
- 7. I LIKE THAT

- 1. TRUMBOLOGY
- 2. FOR NO REASON AT ALL in C
- (Meyer-Young-Lowis) (81085-B)** (e) 3. WRINGIN' AND TWISTIN'
- 4. THERE AIN'T NO LAND LIKE
- DIXIELAND TO ME n) Vocal: Irving Kaufman (144809-2)* (e)
- 5. THERE'S A CRADLE IN CAROLINE oung-Ahlert) Vocal: Irving Kaufman (144B10-2)* (e
- -Ager) Vocal: unknown trio (81575-B) (b)
- 7. MANHATTAN RAG

VENOURLE («Blu Rédorbecko, Andy Secrest (corneta), Bill Rank (trombone), Izry Friedman (clarine), Frankie Trumbouer (C melody exceptiono), Charles Strickfadden (allo saxophene), Mal Lebirock (basa saxophene), Multi-Ceroire (false false fals (b) as above, but Sun King (drums) replaces Marsh. Recorded: New York, 17th April, 1929

(e) as above, but Kurt Dieterle, Mischa Russell (violins) edded. Recorded: New York, 30th April, 1929 (d) Siz Beiderbecke (cornet), Bill Rank (trombone), Frankie Trumbauer (C melody saxophone), Itsy Rukin (pano), Howdy Quickell (banjo), Chauncey Morehouse (drums), Recorded: New York, 4th February, 1827

(e) Bix Besderbecke (cornet and piano). Frankis Trumbauer (C melody saxophone), Eddie Lang (quater). Recorded: Hew York, 13th May, 1927 (f) As above. Recorded: New York, 17th September, 1927

(i) Six Beidenberg, Red Nichols (cornets), Bill Rank (trombone), Den Marray (clarinet and also axcophone), Frank Trumbauer (Cimedo), axcophone), Frad Livingtien (clarinet and since saxophone), Der Ventuf (vicilia), Frank Elack (piano), John College, John College, Six (piano), John College, John College, Six (piano), John College, John C

New York, 29th September, 1927 (b) Unknown, and fixe Beiderhoeks (cernets), Bill Bank (trombone), Pee Wee Bussell (clarizet and senor exceptions), Frankine Trumbauer (C melody saxophons), Sobby Davis (allo saxophone), Afrank Bollind (base saxophone), Joe Venus (voicin), Frank Signoresia (pisno), Edde Jany (quitar), Chauncey Moretheuse (clarizet), Mecorded (New York, 20th Cocher, 1927). working (ulum), necoraed: New York, 20th October, 1827
(d) Andy Secree; Charle Marquies (trumpose), Bill Rank (trumbose), Italy Priedm (clasmas). France Trumboser (C moledy saxophose), Charles Strickfeddes (allo saxophose), Marghes (trumboser (C moledy saxophose), Charles Strickfeddes (allo saxophose), But Lebrock (trumboser (C moledy saxophose), Governi (volus), Hossy (C moledy saxophose), Governi (volus), Hossy (C moledy saxophose), Governi (volus), Hossy (C moledy), Governi (volus), Recorded: New York, 10th October, 1828

Compiled from the E.M.I. Archives by CHRIS ELLIS

Bix Beiderbecke stumbled into 1929 a sick man. A Doctor'sorders winter vacation at home in Davenport, Iowa, had saved him from total crack-up. His chair in Paul Whiteman'e brass section was waiting, but the pressures and personal problems which had brought him to the brink of disaster in 1928 were still there too-and now his resistance, like his health, was shaky. On the surface he was all optimism. "I cuess you know that I've been through quite a siege", he wrote to Tom Rockwell of OKeh Records, Feb. 5, "I'm practically over it and will be in New

York in a couple of weeks, so be prepared for some bigger and better OKeh Records. The records, when they materialized, were neither bigger nor especially better. They show Bix barely coping with a rusty embrouchure and increasingly intricate commercial arrange ments. They show him for the first time unsure of himself in solo,

the once peerless flow of ideas sometimes faltering. They have glaring fluffs and intonation lapses unthinkable even a year before. In a few spots Bix's work here has been confused with that of another cornetist, Andy Secrest, But as Charles Wareing pointed out in 'BUGLES FOR BEIDERBECKE', this could only have happened with Bix playing far below par. Secrest, a fellow Mid-Westerner, had been recruited by Whiteman from the Jean Goldkette office because of his often eerie ability to capture the configuration, if not the essence, of Beiderbecke's solo work.

Secrest's playing as heard on these records betrays heavy reliance on a small variety of monotonously regular patterns rendered with more force than actual impact, producing marked stridency of tone. Manhattan Rag, included in this collection. is an example. This has often been attributed to Bix but, even if the playing were not sufficient to prove his absence, it has been shewn from outside evidence that he could not have been present.

Futuristic Rhythm, made in March, illustrates Bix's state of health upon his return to New York. The solo is easily recognised as his, especially in the opening phrase, which inverts the melody line, and in the final bell-like four bars. But in between there are two badly-fluffed passages, legacy of the winter layoff. Secrest solos in Raisin' the Roof, without marked effect.

The following Trumbauer date nearly a month later shows Bix a bit more certain of himself but still far below his best. In Louise he breaks in on Secrest's final chorus lead with a high-register outburst both out of tune and clumsily executed. Ma Cherie has him in a Derby, blowing a pair of undistinguished four-bar fragments. On Baby, won't you please come home, Secrest's opening verse statement has often been mistaken for Bix, though its stridency of tone betrays it as the work of another. George Avakian, in his notes to American Columbia's old three-volume BIX BEIDERBECKE STORY, spotted the opening full behind the vocal as Bix, all subsequent as Secrest, playing into a different mute. Bix's solo, following a chorus by Trumbauer, begins to recapture some of the old magic, though it, too, is marred by technical lapses.

I Like That is perhaps the most frustrating of the 1929 Trumbauers. It is clearly Bix in the middle eight of the first chorus, anticipating by a year his solo on Loved One by Mills' Hotsy-Totsy Gang. The following 16 bars, tone muffled by a hat, are played with a most un-Bixian legato feeling. But the final eight of the same chorus, choppy and out of tune, are easy to spot as Bix—but bad Bix. By mid-May Beiderbecke was back in better form, as solos on Whiteman records of the period show. But the shadows were lengthening

The two 1927 Broadway Bellhops' sides, originally issued on the five-and-dime Harmony label, provide dramatic contrast to the tragedy of two years later. The tone cuts precise, mellow and warm through even acoustical recording. The ideas flow sweetly. The two trio numbers offer competent piano by Bix and an exploration of melodic subtleties by Lang, especially on For No Reason at all in C, where he fashions a most beguiling countermelody on the chords of I'd climb the highest mountain. Trumbauer is at his easy best, smooth melodism anticipating Lester Young. It is a far more attractive Tram than the double-tonqued trickster of 'Trumology', though Bix's 4-bar intro here is almost worth the price of the record.

Sugar offers a problem. The eight bars of uncertain cornet after Sugar oners a problem. The eight bass of uncertain to the death the vocal are not Bix. But on Oct. 27, 1927, who? The Rollini New Yorkers' sides of Sept. 23 featured Sylvester Ahola, whose tone is strikingly similar to that of the soloist on Sugar. But Ahola denies being present on Oct. 27, and was, in any case, far too competent a musician to have ever been responsible for such poor playing. Trumbauer, Bill Rank and several other Trumbauer sidemen had done the same tune earlier in the day with Red Nichols and Bo Ashford for another label. There remains the possibility of a carry-over. Bill Rank, listening to Sugar in London in 1967, observed only "Sometimes even Bix had off days", but he disclaimed any recollection of the date, aside from having taken part. On close listening a second cornet can be heard in the ensemble towards the end of the side and this sounds as though it

With very few exceptions, these records are far from Bix at his best. But as part of the fabric of an immortal musician's life, they are nonetheless to be treasured.

N.B. This album, together with its predecessors Bix and his Gang', PMC 1221 BX and TRAM—1627; PMC 7064, and 'BX AND TRAM—1628; PMC 7100 complete the issue on LP of all the fittles recorded by Bx Bederbecks for the OKeh and Harmony labels, plus a couple about which controversy regarding his presence or otherwise still exists.

or include

| Other LP recordings in the 'Historical] | azz' serie |
|---|------------|
| Louis Armstrong-his Greatest Years (Volume 1) | PMC 1140 |
| Louis Armstrong-his Greatest Years (2) | . PMC 1142 |
| Louis Armstrong-his Greatest Years (,, 3) | PMC 1148 |
| Louis Armstrong-his Greatest Years (,, 4) | PMC 1150 |
| Jazz in the Making-Various Jazz Artists | |
| Bix Beiderbecke and his Gang | PMC 1221 |
| Voices of the Singing Twenties-Various Artists | _ PMC 7006 |
| Blue Guitars—Eddie Lang & Lonnie Johnson | |
| The Luis Russell Story—Luis Russell Orchestra | |
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| Trumbauer | - PMC 7064 |

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| | Trumbauer Ork. | PMC 710 |
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| | Bill Coleman A Paris—1936/38 (,, 2) | PMC 710 |
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Bix n Bing with the Paul Whiteman Orchestra

LIVING ERA

a twenty track album of their finest moments





Bix Beiderbecke and Bing Crosby with the Paul Whiteman Orchestra

Side One

CHANGES (Donaldson) (a) BVE 40937-2 Recorded 23 November 1927 2:51 (WHAT ARE YOU WAITING FOR) MARY (Densidson) (b) BVE 40945-2 Recorded 25 November 1927 2:47 THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS (Fisher) (c) BVE 41681-2 Recorded 8 February 1928 3:26 SUNSHINE (Berlin) (d) RVE 41688-3 Recorded 13 February 1928 2:58 MISSISSIPPI MUD (Barris, Cavanaugh) (e) BVE 41696-3 Recorded 18 February 1928 3:25 HIGH WATER (Brennan, McCardy) (c) CVE 43117-3 Recorded 28 February 1928 4:00 FROM MONDAY ON (Barris, Crosby) (b) BVE 41689-4 Recorded 28 February 1928 3:00 LOVABLE (Holmes, Whiting, Simons) (a) RVE 43145-1. Recorded 15 March 1928 2:58 MY PET (Yellen, Ager) (n) BVE 43662-1 Recorded 22 April 1928 2:50 LOUISIANA (Razaf, Schafer, Johnson) (8) BVE 43667-3 Recorded 23 April 1928 2:50

Side Two DO I HEAR YOU SAYING 'I LOVE YOU'? (from 'Present Arms') (Rodgers, Hart) (c) BVE 43669-2 Recorded 24 April 1928 2:58 YOU TOOK ADVANTAGE OF ME (from 'Present Arms') (Rodgers, Hart) (e) BVE 43670-1 Recorded 24 April 1928 2:50 "TAIN'T SO, HONEY, "TAIN'T SO (Robison) (a) W 146316-9 Recorded 10 June 1928 2:45 THAT'S MY WEAKNESS NOW (Green, Stept) (c) W 146542-3 Recorded 17 June 1928 2:58 BECAUSE MY BARY DON'T MEAN 'MAYRE' NOW (Donaldson) (2) W 146549-2 Recorded 18 June 1928 2:55 I'M IN THE SEVENTH HEAVEN (from 'Say It With Songs') (de Sylva, Brown, Henderson) (a) W 148183-3 Recorded 5 April 1929 3:10 REACHING FOR SOMEONE (AND NOT FINDING ANYONE THERE) (Leslie, Donaldson) (a) W 148408-4 Recorded 3 May 1929 3:16 OH, MISS HANNAH (Hollingswurth, Deppen) (a) W 148421-4 Recorded 4 May 1929 3:23 YOUR MOTHER AND MINE (from 'The Hollywood Review of 1929') (Goodwin, Edwards) (e) W 148422-8 Recorded 16 May 1929 3:05 WAITING AT THE END OF THE ROAD (from 'Hallelujah') (Berlin) (d) W 148986-8 Recorded 13 September 1929 2:50

Orchestral arrangements by:
(a) Bill Challis, (b) Matty Malneck,
(c) Tom Satterfield, (d) Ferde Grofe, (e) Roy Bargy.

Produced by KEVIN DALY Original recording from The Jennings & Daly Collection and the Collection of Geoff Milne

ACADEMY SOUND AND VISION LTD. 1981 115 FULHAM ROAD, LONDON SW3 6RL. Manufactured & Distributed by P.R.T. Records Ltd., 132 Wastern Road, Mitcham, Surray CR4 3UT,

Paul Whiteman was the 'King of Jazz'. Whoever distribution of the part of the part of the part of the containing he was the 'King', owering upon the contemporaries, band indeers like Jean Godifette, Abe Lynan, Ted Weems, Roger Wolfe Kahn, George Ghen, to make but a few. had of Jean he completed were hotsehold entanes among the true to the part of the Venuit, Iddie lang and The Dorrey Brothers are Venuit, Iddie lang and The Dorrey Brothers are Whitman incorporated link what is now seen as but a nanctur or the star-quanty players seen as whiteman incorporated into what is now seen as one of the most interesting and exciting collection of musicians ever assembled to play dance music. Paul Whiteman started small, but his growth, both physical and in the world of music, was physical and in the world of music, was phonomental and conjunting. His first orchestra consisted of a mere nine players, but eventually was consisted of a mere nine players, but eventually seature his supple from bound the each goat the twenty-one stores mark. He did everything big, and the adoring public worchipped him as the musical mensioh, the song pluggers of Tin Pun Ally schomological him as the down of their 'bigging profession, with the juzz musicans locking towards the band as a foundation or mension of the conjunction of the conjunction of the con-traction of the conjunction of the conjuncti looking towards the band as a foundation of economic security, even if their creativity was somewhat stifled in the process. Whiteman knew exactly what he wanted, and more important, what the customers wanted to hear. He spared no effort or expense to attract the finest names in the profession, paying generously to obtain their services so that his band would be the most versatile in the business. His payroll, the largest for a popular dance-band, comparably matched his popularity in the dance halls and on the theatre popularity in the dance halls and on the theatre stages. He reached even further, into the concert hall, bridding the jazz he had heard in San Francisco in the days before Word War I, orchestrating it and making it respectables to that it could be appreciated by a much wider audience—his arrangers' triumpha were dubbed 'Symphonic Jazz', a contradition in musical terms. These 'Experiments in Modern Music' were launched on an unsuspecting but wildly appreciative audience February 12 1924, a now legendary date in the

annuls of musical history. That was not the only milestone in Whiteman's innovative career. There were many others, but two must stand out with particular significance in his must stand out with particular significance in his desire to present only the very best, both of these being relevant to this L.P. The first was in 1926, a short time before Christmas—the second on October 27 1927. Bing Crosby's recruitment to the Whiteman ranks (along with Al Rinker) took place in Chicago, after the two boys had completed their engagement with the Fanchon & Marco Agency in California, in December 1926. In April of the cannorma, meta-more resonance of them, giving birth to the most famous trio ever heard — The Rhythm Boys Trio. Later that year, Bix Beiderbeck came into the Whitenian organisation, being a per tamont pluying and recording in New York after the Goldstett Grystone band had beinge and person per tamon and person per tamon to the person per tamon to the person per tamon to the person per tamon to being ainded to sign with Whitenian, Bit and Trimi thai always looked askance at this juggernant organisation, asying they would never now that the person per tamon to the Goldstett band and their failure to set New York allight with their little group made them change their made, and after a meet energy-general factors and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier offer still flattered and pleased to find an earlier of the still and the sti Beiderbecke came into the Whiteman organisation,

open. After all, the money was very good, and everyone likes to eat, so they swelled the Whiteman ranks during an engagement at the Indiana Theatre

The arrival of Beiderbecke was an occasion for great rejoicing by many of the boys in the band who had long admired the cornetist's work, not the who had long admired the correlated work, not the least among them the young Crosby. In his younger days, whilst still at college, Bing would listen enthralled to the recordings of a band called 'The Wolverines', marvelling at the desterily of the impressive Bix. Little did he then realize that one impressive Bix. Little did be their realize that one day he would be performing with that very musician, and in the greatest band in the land. Blig and Bix hit if off from the word go, and some time ago, I asked Bing what he remembered of that significant relationship. One of the great thrills of my life, working with Bix—we both sook our and sing life he played. We quest a lor of time stogether outside the band — we liked the same things, you show the work of the source that the same things, you outside the band — we liked the same things, you know. He was a great takent, with a superbe ar and real style — I learned a lot from him. It was one of the best things Whiteman did, signing him.² This record brings together a selection of tracks made by The Paul Whiteman Orchestra from 1927

to 1929, incorporating the work of Crosby and Beiderbecke during the comparatively short time the latter was with the band. Both are on all titles, though the singer is heard to greater advantage both as soloist, as on MARY, HIGH WATER, 'TAIN'T SO HONEY, OH MISS HANNAH, and others, or as lead voice with a chorus as on SWEET MAN, LOUISIANA and YOU TOOK SWEET MAN, LOUISIANA and YOU TOOM ADVANTAGE. The famous Rhythm Boys are featured on CHANGES, THAT'S MY WEAKNESS, SEVENTH HEAVEN and MISSISSIPPI MUD, on which Bing and Irene Taylor are also heard as soloists. Although the Taylor are also heard as soloists. Although the Whiteman recordings sold in enormous quantities in Britain, four of the titles were inexplicably never released first time round, as '78s' — SUNSHINE, MISSISSIPPI MUD, DO I HEAR YOU SAYING and YOU TOOK ADVANTAGE OF ME, and OH MISS HANNAH was pressed for export only. Bing is prominently featured on all these. Bix, however, is not always in evidence as a soloist, though this is fortunately more the exception than the rule, as a listen to SWEET MAN, FROM MONDAY ON, 'TAIN'T SO HONEY, SEVENTH HEAVEN, BECAUSE MY BABY and MISS HANNAH will BECAUSE MY BABY and MISS HANNAH will amply illustrate. On YOU TOOK ADVANTAGE he is superbly 'chased' by Trumbauer in what must be a highlight of this compilation, a recording enjoyed as much by true jezz afficionados as by dance band enthusiasts. Bix left the band immediately after the recording of the last title on this LP, having been taken ill in the studio. He subsequently worked with other baseds and mode a few recordines, but his health

the studio. He subsequently worked with other bands, and made a few recordings, but his health was never good enough to enable him to rejoin Whiteman, and he died on August 6 1931. By this time, Bing had also departed the orchestral ranks, nging for a short time with Gus Arnheim in singing for a short time with Gus Arabkenin Hollywood, and then launching out on a career that is now part of show-bis history. But listening again to these Whiteman recordings confirms that Bix and Bing imported a magical quality to the corbestra, the list of which had never been heard before, or is ever likely to happen again. It was a heaven-sent opportunity to just together two great talents who both became legends in their lifetimes.

Geoff Milne - June 1981

Also available ZC AIA 5005



THE BIX BEIDERBECKE LEGEND

"Alternative Bix-Bis" Volume 5 (1926-1928)



Just one more kiss - Hush-a-bye, baby - I'm looking over a four leaf clover
Look at the world and smile - A lane in Spain - Ol' man river
My heart stood still - Make believe - Back in your own back-yard
There ain't no sweet man that's worth the salt of my tears - From monday on
When you're with somebody else - Coquette - Metropolis
My pet - It was the dawn of love

IDERBECKE

"ALTERNATIVE BIX-BIS" Volume 5 (1926-1928)

| | JUST ONE MORE KISS (B) | Unissued take | 36831-2 | 2'5 |
|----|---|---------------|---------|-----|
| 2 | HUSH-A-BYE, BABY (A) | Vi 20270 | 36815-2 | 312 |
| | I'M LOOKING OVER A FOUR LEAF CLOVE | R (C) | | |
| | OH MASSES M. Discott | Unissued take | 375801 | 31 |
| | LOOK AT THE WORLD AND SMILE (D) | VI 20472 | 37586-2 | 2'3 |
| 5 | A LANE IN SPAIN (E) | Vr 20491 | 97738-3 | 3.0 |
| 6 | OL' MAN RIVER (F) | | | |
| | (2 Kern O Hammerstein II) | Vr21218 | 41607-2 | 31 |
| | MY HEART STOOD STILL (G) | Vi 35883 | 41465-3 | 310 |
| 8 | MAKE BELIEVE (H) | Vi 21218 | 41470-5 | 25 |
| | BACK IN YOUR OWN BACK-YARD (J) | VIZ 12 10 | 41470-0 | 20 |
| 54 | Uction - Rose Drewitt | Vi 21240 | 41471-3 | 24 |
| | | | | |
| 10 | THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS (K) | | | |
| | (Fred Fisher) | Vi 21464 | 41681-3 | 3'2 |
| 11 | FROM MONDAY ON (L) | V: 2536B | 41689-4 | 3'0 |
| | WHEN YOU'RE WITH SOMEBODY ELSE (M | V120300 | 41000-4 | 30 |
| | if W Gibert R Etting A Baer) | Vr 27689 | 43120-2 | 3'0 |
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MY PET (P) (Yellen - Ager) MY PET (P) (Yellen - Ager) IT WAS THE DAWN OF LOVE (P)

14 METROPOLIS (O) - part. 3 -

Vi 21301 43125-1 2'30

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Recharchus discographiques et notes. Daniel NEVERS, Décembre 1974

MORE ALTERNATIVE BIX"

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was capital of deperhending.

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Reissue produced by Jaan-Paul GUITER.

Already issued vol 1 & 2 731 036/37 vol 3 731 131 vol 4 741 093

RCA editour

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Side A Kids Are Gonna Rock Golgotha

Watch Out Games With God Tell Me

Side B

Metal Mission God's Will Be Done All My Days In His Name (Rock On)

Produced and Engineered by Chris McCollum



KIDS ARE GONNA ROCK

HE IS OUR LORD AND KING

WE FIGHT THE NIGHT WITH THE LIGHT EVANGEUZE THE YOUTH

THE RAND IS CONNA ROCK, WE CAVE HIM OUR HEARTS IESUS

THE YOUNG WILL LISTEN TO THE YOUNG WE LISTEN TO OUR KIND WITH THE POWER FROM OUR LORD OUR WORK WILL NOT BE BLIND

DON'T PUSH US OFF AS CHILDREN DON'T TREAT US LIKE A FOOL LET US SHARE THE LOVE OF JESUS WE ARE THE CHOSEN FEW

AND LIVE IN CHRIST THE BAND IS GONNA ROCK, WE CAVE HIM OUR HEARTS, IESUS CHRIST HE SET US FREE

GOLGOTHA

THEY CRUCIFIED OUR LORD ON CALVARY THEY CRUCIFIED HIS NAME, IT SAVED YOU IT SAVED ME WE MANAGE OUR LIVES AND FORGET HOW MUCH HE GRIEVED

HE'S FOUND MY HEART, HOW COULD ANYTHING BE BADY

THEY CRUCIFIED HIS NAME IT SAVED YOU IT SAVED ME

WATCH OUT

(HL MAN INSIDE, NODS HIS HEAD

PURE METAL

HE WON'T SEE THE TRUTH, EVIL RUNS THROUGH HIS BRAIN

GAMES WITH GOD

BEIN ONE ACCORD NOT TO PLEAD FOR MONEY

BUT HE WON'T TAKE IT LICHTLY

DON'T PLAY THOSE CAMES GAMES WITH GOD DON'T PLAY THOSE SILLY CAMES WITH GOD

OR THE CAR WE MAY DRIVE WE'RE HERE TO SPREAD THE LOVE OF IESUS FOR HE CHOSE TO DIE

YOU GOTTA READ YOUR BIBLE NOT ON A RIDE AT CHRISTIAN DISNEYLAND

Mick Rowe, Chris McCollum

OUT OF THE DARKNESS INTO THE LIGHT A LIFE UNCERTAIN THE OLD MAN IN ME IS DEAD

LOOK DANGER IN THE EYE

METAL MUSSION

CHRIST IESUS IS THE ONE HE'S GIVEN ME ETERNAL LIFE

HIS LOVE IS SO IMMENSE HIS GLORY BE ABOVE THE EARTH

MY REFLIGE IS IN CHRIST DON'T DRIVE AWAY THE FATHER'S SON YOU'LL REAP WHAT YOU HAVE SOWN

PRAISE GOD IN THE SANCTUARY PRAISE HIM FOR HIS MICHTY ACTS GIVE YOUR HEART TO THE LIVING KING

GOD'S WILL BE DONE

COD'SWILLRENONE WE'RE AT WAR WITH SATAN WE'LL STOMP HIM INTO THE GROUND

HE'LL TRY TO CHEAT KILL AND DESTROY HE'LL TRY TO BRING ME DOWN

HE'LL TRY TO LIE AND MAKE ME FEEL HIS DARKNESS. HE IS MY ENEMY BUT I'M GONNA CALL MY HEAVENLY FATHER

AND WE WILL NEVER WALK ALONE WE ASK THE LORD TO BE OUR GUIDE

WE ARE READY WE ARE ONE WE ARE READY AND GODS WILL BE DONE

ALL MY DAYS

YOU ARE THE ONE WHO DELIVERED ME

YOU HEALED MY BROKEN HEART, AND CAVENTW LIFE TO ME

IN HIS NAME (Rock Un)

WHEN YOU HEAR OUR MUSIC BEING PLAYED

DO YOU LIKE THE VOLUME OF HIS LEAD

ROCK ON WITH JESUS AND YOU'LL NEVER BY THE SAME

Tempest is:

J. R. Rowe lead vocals

has Steve DeArctic additional auties Chris McCollum keyboards Michael B. Mellett, Chris McCa background vocals Mick Rowe, J. R. Rowe, Glen Marchese, Jeff Toone, Duane Monk special thanks to spe English and Martin Bass for addressed

drums on "All My Dans" for English produced by Chris McCollum enpineered by Chris McCollum recorded and mixed at Grand Stam Studio, West Orange, NJ Austration and design by Jeff Spencer/Sudden Images

Special Thanks

Mansfield, Binde, Matt Masciandaro at E.S.P. Guitars & Basses, Conbin Guitars, Everyone at Refuge, Don/Ed Com, Kelly Dougan,



Michael Smith

anther in Michigan Pachael Smith guita & socials Inlians Machus siding socials Pat Fleming guitar Larry Brey bless Barbara Barras Ren Porter Kathleen Smork words on Spon Kires The Out daman Roduced by Some Hells, Cur meered by Craw Williams De corded at Dr Caw Phytograph by Fred Brokhert All somes writter by Michael Swell (30 1906 Flegor Frod Ko words Inc. Chicago 12 60614 The broken jonegraneto is full of stars

grande storia del

Flip Flop And Fly Mona Lisa I've Got A Woman

Jerry Lee Lewis

Good Golly Miss Molly/Tutti Frutti You Win Again





Jam Up And Jelly Tight



Kisses Sweeter Than Wine Honeycomb



ट्राइग्रिज्य हो

Oh-Oh, I'm Falling In Love Again Secretly

Armando Curcio Editore

Piano dell'Opera

- 1. The Rolling Stones.
- 2. Little Richard, Chubby Checker.
- 3. Jimi Hendrix, Bob Marley, Percy Sledge.
- 4. The Fleetwoods, Frankie Avalon, The Chiffons, The Ad Libs.
- 5. Ray Charles. The Coasters.
- 6. Billy Preston, Solomon Burke, John Lee Hooker.
- 7. Martha Reeves. Sam & Dave. The Association.
- 8. James Brown
- 9. The Platters, Jerry Lee Lewis.
- 10. Ike & Tina Turner, Sonny Boy Williamson, Esther Phillips, Blues Image, Jimmy McGriff & Junior Parker.
- 11. The Drifters, Duane Eddy, The Fireballs, Jack Scott.
- 12. The Beach Boys, Gladys Knight & The Pips, The Everly Brothers, Disco Tex & The Sex-O-Lettes.
- 13. Carla Thomas, The Shirelles, Lonnie Mack, Brook Benton, Otis Spann & Muddy Waters.
- 14. Mungo Jerry, Johnny and The Hurricanes, Danny and The Juniors, Bill Deal & The Rhondels, Adam Wade.
- 15 Keith Emerson
- 16. Fats Domino, Chris Montez, Shocking Blue, The El Dorados.
- 17. Little Richard, Solomon King, The Temptations, Dave Baby Cortez, Jimmy Reed.
- 18. Sam Cooke, Joe Simon, Joe Tex, Lou Rawls. 19. The Platters, Tony Williams e Paul Roby, Percy Sledge, King Curtis, Lee Dorsey.
- 20. The Diamonds, The Five Americans, Sam The Sham & The Pharaohs, Billy Vera, The Manhattans.
- 21. David Bowie.
- 22. Rufus Thomas, Martha Reeves, The Nashville Teens, The Troggs.
- 23. Bill Haley and The Comets.
- 24. Paul Anka, The Everly Brothers.
- 25. Gary Lewis & The Playboys, The Eternals, Sam Cooke.

- 26. Brownie McGhee and Sonny Terry, John Lee Hooker.
- 27. Paul Anka. Frankie Laine.
- 28. The Drifters, Johnny and The Hurricanes. The Bobettes.
- 29. John Travolta, Fontella Bass, Marv Johnson, The Box Tops, Lloyd Price.
- 30. The Everly Brothers.
- 31. Jimi Hendrix.
- 32. The Orioles, Bobby Vee. The Moonglows, Fabian.
- 33. Ritchie Valens, The Angels, The Five Satins, Archie Bell, Ronnie Dove.
- 35, Neil Sedaka, Freddy Cannon, Timi Yuro, Freddie & The Dreamers.
- 36, Ike & Tina Turner.
- 37. Elton John.
- 38. Pete Best, Lonnie Donegan.
- 39. Bob Marley, Billy Preston.
- 40. The Jimmy Castor Bunch, The Casuals, Chris Kenner, The Manhattans.
- 41. Percy Sledge, Joe Simon, Otis Spann.
- 42. Iron Butterfly. The Crests. The Crewcuts. Sam Cooke.
- 43. Lonnie Smith, Brook Benton,
- 44. The Capris, Paul Jones, George Freeman.
- 45, Little Richard, Gladys Knight & The Pips. 46. The Beatles.
- 47. John Travolta.
- 48. Ike & Tina Turner, Jimmy Reed, Serendipity Singers, Johnny Rivers.
- 49. Johnny and The Hurricanes, The Kingsmen, The Excellents, The Keytones, The Classics IV.
- 50. Betty Everett, The Earls.
- 51. The Impressions, Brownie McGhee and Sonny Terry, Otis Spann.
- 52. Jan & Dean, Jay & The Techniques, Patti LaBelle & The Blue Belles, The Solitaires.
- 53. Aphrodite's Child.
- 54. Brook Benton, Bo Diddley.
- 55. The Shirelles. The Olympics. The Marcels. Jerry Butler.
- 56. Jimi Hendrix
- 57. Jerry Lee Lewis, The Dovells, Jimmie Rodgers, T. Roe.
- 58. Eric Clapton, John Mayall
- 59. The Capitols, Frankie Ford, Del Shannon, Gladys Knight & The Pips. 60. Jimi Hendrix.
- 61. Jimmy McGriff & Junior Parker.
- Shirley & Lee.
- 62. Mike Bloomfield, Otis Spann.
- 63. The Skyliners, Gene Chandler, Joe South.

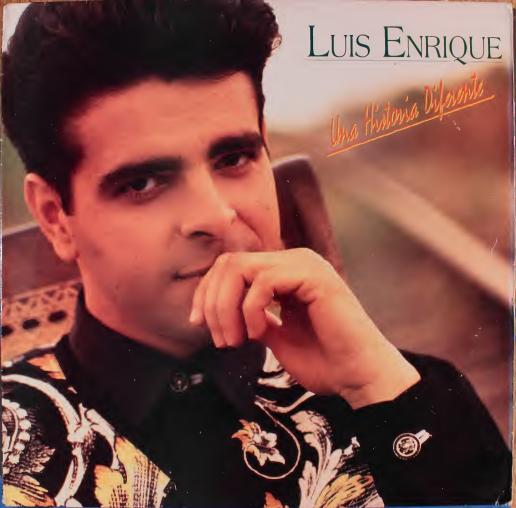
- 64. Chuck Berry.
- 65. Robert & Johnny, The Spaniels.
- 66. Sam & Dave.
- 67. The Kingston Trio.
- 68. Elvis Presley.
- 69. Ray Charles, The Flamingos.
- 70. Billy Bland, The Jive Five, Johnny Crawford.
- 71. Dr. John, Clifton Chenier, Isaac Douglas. 72. Jimmy Reed, John Lee Hooker.
- 73. The String-a-Longs, Sonny Till & The
- Orioles, Bobby Helms, 74. Jackie Wilson, J. Frank Wilson.
- Mary Wells.
- 75. Amen Corner, The Small Faces.
- 76. The Olympics, Curtis Mayfield & The Impressions, The Mystics.
- 77. B.J. Thomas, The Tokens, Mel Carter, Bobby Freeman.
- 78. Sanford Clark, The Clovers, Bobby Womack, Billy Bland.
- 79. The Fiestas, The Fireballs, Crosby & Nash.
- 80. Jimi Hendrix, Ike & Tina Turner, Blind John Davis.
- 81. Gerry & The Pacemakers, Wilbert Harrison, The Leaves.
- 82. Jelly Beans, Peter Best.
- 83. Lightnin' Hopkins, Doctor Clayton.
- 84. Shirley & Lee, Otis Spann, Isley Brothers.
- 85. Irma Thomas, The Cowsills, The Crow, The Dells.
- 86. Johnny Ray, Frankie Laine,
- 87. The Passions, Jimmie Rodgers. The Shangri-Las, Gene Vincent,
- 88. The Mellow Kings, The Ouin-tones, Paul Simon, Swingin' Blue Jeans.
- 89. Bobby Fuller, The Turtles, Frankie Valli.
- 90. The Paragons, Joe Thomas,
- 91. Aretha Franklin.
- 92. Brook Benton, Gogi Grant, The Happenings, King Harvest.
- 93. The Charlots, Ronnie Dove, Jerry Wallace, Sister Rosetta Tharpe.
- 94. Jerry Butler, Ray Charles.
- 95. Robert and Johnny. The Manhattans. The Chimes.
- 96. Jimi Hendrix, B.B. King.
- 97. The Capris. The Earls. Don Gardner & Dee Dee Ford.
- 98. Jimmy McGriff & Junior Parker, Jimmy Reed, The String-a-Longs.
- 99. The Solitaires, Billy Bland, Dee Clark,
- 100. Sonny Till & The Orioles, The Spaniels, Brownie McGhee and Sonny Terry.

ARMANDO CURCIO EDITORE









Luis Enrique





LUSS ENROUG MEAN LORSEZ ARRECT OF

J. GAZMEY 2. UNA HISTORIA DIFERENTE MUSICA VERTICA

OMAR ALFANNO - LETS ENRIGH E AICRA LORG Z

GULLERMO CALDERON

3. PROMESA DE MIS VIEJOS MUSICA Y LIETRA OMAR ALEANNO - LUSS ENROLE MURA LOREZ

TOWNS VILLARIANS 4. EL AMOR ES ALGO MAS

MUSICA Y LETRA: CALAR ALFANNO - LUYS ENPROTE MERA LOPEZ

ARREGLOS CAMBLO Y BAFAFI, "CALIFORNIA" VALENCIA

LUS ENROLE MERA LOPEZ ARRECT OF TOWNY VILLARIAN

METALES: TOMMY VILLARINY - TROMPETA IOMBY YEL-MORET - PROMPETA
RAFI TORRES - TROMBOH
RAFI TORRES - TROMBOH
ANTONIO (TORTO) "SHEVEREMAN" VASQUEZ - TROMBON
JOSE (FURITO) RIOS - SAXO TEMOR, FLAUTA Y CLARIMETE

RITMO: Charlie Sierra - Timbal RICHARD CAMRASCO - BONGO
LUIS ENROUDE - CONGO
ODHINGO DARCIA - PIANO
MILTON SESENTON - PIANO
JOSE OAZAMEY - BAJO Y GUITARRA ACUSTICA
AMUNI NACER - TECLAOO

ANGEL (CACHETE) MALOONAGO - TAMBORES BATA

LUIS ENRIQUE - PERCURSION MENOR, GUITARRA ACUSTICA Y GUITARRA DE ACOMPAÑAMIENTO CHARLIE SIERRA Y ROBERTO ORTIZ - MARACAS

MI SKA YLETRA ARREGLO:

MISKAYLETRA

MUSICA Y LETRA:

MUSICA Y LETRA

4. AUN ASI

MUSICA Y LETRA

Maa.GLO.

ARRECTO

PORGE LUSTILLOTO ARRECTED:

CAMILO Y RAFAEL "CALIFORNIA" VALENCIA

CAMILO Y RAFAEL "CALIFORNIA" VALENCIA 5. OUIERO

EDWIN APOLINARS - LUTS ENROCE MERA LOPEZ

J. GAZMEY

COROS ADICIONALES

WICHI "LLEVATELO" CAMACHO GILOA GONZALEZ, LUIS ENRIQUE GRASAGO EN: POWER LIGHT STUDIO, SAN JUAN. PUERTO RICO

INGENIEROS DE GRABACION. ROMALO TORRES -CARLOS ROORIGUEZ

PRODUCCION: LUIS ENRIQUE CO-PRODUCCION: JOSE BAZMEY

ESTILISTA FRANK TOLOSA MAGUILLISTA, IRENE CELIS FOTOGRAFIA MARIELLA SOSA

DIRECCION DE FOTOGRAFIA. JENNY SUAREZ DISFRO Y ARTE: MARIO HOUREN - INTERPHOTO PRODS

SHARPHE LIAW ALGO QUE DECRE, ALGO MAS PERESENTIR, NERVOS AMBIOS Y LOS QUE SHARPHE HAN PETARO, ME ANTAN, ALLEYAR TORAN MIS NOR DETURNA A TRAVES DE ENN CANCION GEOCUS CAME, OY CALIRAS DER HAMBE AREATORIO SERVICE MAS DE LO DESPERADO, ESTA INTRODUCCIONI LA MENTO DE PLA, QUE ESTRIPOS YVA THE DE HISTO ANDI, GEOLAS PER T NETHERS EX BANCA SENSOLITE BY SECULIFIED SATISFED THE BETT AND CREATESTED BY BY A LONG TO MAKE THE BY A LONG T

TRECTOR MAISONAVE: GRACIAS FOR HAMBIGHE DADO TANTO EN ESTOS CUATRO AÑOS, A TEDEBO PARTE DE ESTREENTO Y ESTOS SE EÑOS FOY CLABERIOS, AR RESTETO Y CARRÃO PARA SRAPINE

A DROS GRACTAS PUR PL REGALO DE LA ARISCA Y DOCIDARME EL RESTO DE ME VIDA AL LADO DE MEMADRE, A ELLA DIÚRICO ESTO YALAS.

CONTROD MEASOR Y RESPECTO.









RED NORVO





RED NORVO'S FABULOUS JAM SESSION

Red Norvo's 1945 record date for COMET has been acchimed by critica as one of the super assistions of discography. It was a true all-star raffar, combining the diverse telants of six musicians than, or about to be, included emong the jazz eithe — Norvo. Taddy Wilson and Stam Stewart, each an established swing star — and three younger mushroom of the time a Bid Pitter of the Philos.

Such reckless mixing of styles was usually a sure way to court disaster in the recording studio. Discognity is burdened with ill-advised encounters in which style clashes cancel out the best efforts of all concerned. That the Red Norvo session succeaded was partly good luck, partly due to Norvo's qualities as e laader.

Behind him Red Norvo had a reputation as an organizer of small band and contractor of small band record and an analysis of the contractor of small band record and an analysis of the contractor of small band record and an analysis of the contractor of small band record and an analysis of the contract as the contract and an analysis of the contract as the contract a

For the 1945 session that yielded such spectocular fundresen results. Novo decided to take a calculated risk. As he explained in en interview. Bird and Diz were always gone through changes and in 1945 we were in the middle of enother one. Bird end Diz were saying new hings in an excling wey. In bail free hend, Sol gembled: in this way Bird and Diz, the leaders of the bedom more facility of the control of swing.

The session took piece at an hour considered deady for jazz musicians, nine o'clock in the morning, enother reason it might never have succeeded. It was as scheduled to ellow a renderous in New York City of musicians arriving on tight schedules from various parts of the country. Red. Teddy and Slam were then members of the Bernry Goodmen Sextet and due back in town for a short presenter in an extended schedule of one-righters. Flip for the properties of the present of the present present of the present present present of the present pre

Bird and Diz, the "bod boys of Fifty-Second Street", hald not so for to go. They were ociedades of the first bog combo, booked at Monte Kay's Three Duces club, the property of the first bog combo, booked at Monte Kay's Three Duces club, up the funds and of the first bog the first b

The season was made for Les Schreiber, e jazz buff who had ventured into the record business in those free and easy years when it was possible to leunch a new labet on a shootstring. Schreiber had made the contract with Norvo and esked the whraphonist to organize a front line — trumper, eito and tenor ascophone — plus e rhythm section, not reckoning that three of the rhythm men (korov, Wilson and Stewart) were all adolatis. Schreiber had planned better than he knew, in order to let everyone blow, he would need more than the three minutes of running time than considered maximum for decided to let the tracks run beyond their usual laint, to four and five minutes, and accept the risk of releasing them on the uncertain madium of the twoler-iber for Except for the usual toolding and scale running that makes season with allead as scheduled.

session went shand as scheduled.

Novo's plan was to record for turner, live rose and Novo's plan was to record for turner, live rose in the color of the color o

parsusacions. With this simple plain Norvo proceeded. The first lake of HALLELUJAH fluds the band in a high stee of musical conflagration, as if the mixing of styles had set off an intase chemical reaction. After Teddy's lidy introduction the ensemble rides through the unison of soils, settling the pace for the others. Fig. Phillips centers lightly through thirty-two bars, followed by plana chanse, with Teddy running his clear, cool, certain pregions. The fireworks come with Dizzy's grand open home charts, the noils cracking and surprise with energy band chanse with reddy running and surprise with energy band charts with reddy running and surprise with energy and conditions the second of the s

COMET released only the lest take, and this pokey holds true for all releases on that lobel. When the masters finally came into the possession of DIAL and the musical riches of the session were appreciated elternate lakes established the possession when the possession with the company of th

spectacular muted and open frumpet.

For sheer musical excitament, the Norvo session are
For sheer musical excitament, the Norvo session are
streament to specific the musical excitament in the Section Section
states to be supported to the Section Section

Apart from ite high musicel interest the Norvo session throws much needed light into an obscure corner of Jazz hiatory. 1945 was a transitionel year, as Norvo remarked, but diacography offers little documentation of the changes that took place. Beginning with the aummer of 1942



three vital years wont by under a total recording blacked, invoked by the American Federiatric of Musicians, although opposed by most jazzman. There is no documentation of the changes that would have been heard on records — the new voices speaking out covertly from the sections of the overbriows awing orchastras, and the runs at rew musical form and style by the first bop common of the common section of the sections of the overbriows were decided by the common section of the common section of the section of the

The history of the COMET masters is of some interest. COMET produced a total of only three record sessions, all released on twoken-inch shallac records sessions, all released on twoken-inch shallac records unwelley, easily-broken disc proved unpopular with distributors and retailars. Sales were disappointing within two years COMET reinter from business and the Within two years COMET reinter from business and the They fared no better there in spite of the Hollywood company's national distribution system and cloud. In 1949 Reiner's old them to DIAL. After a nationwide search that in a corner of the air-conditional distribution storage vaults at IV O R, a complete set of sixteen-inch acetate inside-out master recordings. Adultions revealed the wealth of musical recordings.

inched on them
increases, but these /8 rpm records did not sell. In 1950
DML released the first twelve-inch 33 rpm jazz IP, also
DML released the first twelve-inched on them
inched on the
inched

PERSONNEL

DIZZY GILLESPIE, trumpet; CHARLIE PARKER, alto saxophone; FLIP PHILLIPS, tenor saxophone; RED NORVO, wbraphone; SLAM STEWART, bass, TEDDY WILSON, piano; SPECS POWELL, drums (first two tunes); J. C. HEARD, drums (fast two tunes). W O R RECORDING STUDIOS, 38th and BROADWAY, NEW YORK CITY, JUNE 6, 1945.

SIDE ONE (original releases)

| HALLELUJAH | (4:02) | T-8-F |
|-----------------|--------|--------|
| GET HAPPY | (3:42) | T-9-D |
| SLAM SLAM BLUES | (4:27) | T-10-B |
| CONGO BLUES | (4:09) | T-11-C |

SIDE TWO (alternate tracks)

| (4:00) | T-8-A |
|--------|--------------------------------------|
| (3:40) | T-9-B |
| (5:03) | T-10-A |
| (1:00) | T-11-AA |
| (1:10) | T-11-BB |
| (4:07) | T-11-A |
| | (3:40) (5:03) (1:00) (1:10) |



It's Just A Maccer She Is My Reas Come Back To Me Convenient Love

I'm Gonna See About Love Don't You Go

IT'S JUST A MATTER (8 '82 TOH TUNES (3.03)

Yes I love you, you know that it's true Don't ignore us, when I'm talking to you Can't you tell that, it only takes ome Takes some patience, to make me feel fine

It's just a matter, of, getting a reaction from you lit's just a matter, of, satisfaction to you

So there's others, I not the only one When your finished, those little boys are done But I'm ready, always up for your love You'll get action, cause you fit like a tight glove

Don't you laugh girl, you're making me mad When you add it up, run to me when you're sad I'm not complainin', though some people call you tease

It's me you're begin', you say you want some love from me SHE IS MY REASON @ '82 TOH TUNES (3 30)

I know, to be alive give, her all my love No lies, come from me I think, I'll never leave

I know, she sets me free I feel, she fills my needs My hopes, my fears allayed It's here, I plan to spend my days. She is my reason, for the way I live today

She is my reason, in many little simple ways She is my reason, I want her everywhere She is my reason, for her I really care

Tough lives, but we'll make it I'll fight, and stand my ground She knows, that I love he I care, if she's unhappy

No money, could give me love No wealth, could give me more I know. I can be hers

COME BACK TO ME @ '82 TOH TUNES (4 23)

I set the table, one chair, one glass I raise my voice to say a fitting line

Don't want to live alone, I've lived too long on my own. Come back to me, come back to me

I reminisce and, and I think of you I know that in my mind, I'm just passing time

You left me standing, you left me crying I only thought, that if I had loved you more Would you have gone.

Can I go with you, I beg please take me But all you said was no, and then you turned away So I just stayed here.

But I'll leave a light on, one candle burning I sit and hope, and wait so patiently For you and me.

CONVENIENT LOVE & '81' TOH TUNES (3:30)

Hot summer Saturday on the boulevard, Just me and my buddies cruisin' long and hard. Summer city nights sure get hot as hell, When your looking for someone to release you And make those summer nights so nice. With a woman whose got the looks I like

just looking for some convenient love

Look at her she's dressed in the latest style, Coming going she's got me with her eyes. And all the boys want inside her oh so bad. Offerin' her everything she's already had. But I know her secret yes I do. She only wants it when it's convenient to do. So I'm the one with her tonight.

Just looking for some convenient love, Just looking for some convenient love.

The sun is setting, the day is over You know sometimes in this world you've got

But you weren't there.

Still I need you.

And makes those summer nights alright.

It was so innocent, oh so natural When we met in the park.
I liked the way she looked, her energy, and the color of her eyes

She called me up, called me up at night, She wants to talk about us. She's having hard times, with her boyfriend, He won't be with her long.

He treats her so bad, treats her like dirt.

I'm gonna see about, gonna see about, I'm gonna see about love.

I think she'll see that, see that I can,

He does not seem to love.

Give her what she wants.

What it was she, saw in me She's beyond my reach. But's she's calling me, she's calling me. Guess this is my chance.

I'm gonna see about, gonna see about, I'm gonna see about love.

I've got love, a huge love, I've got it to give.
I know she, will love me. Come on over tonight she said.

Sometimes they're hurting you

PROMISES @ '81 TOH TUNES (3:27)

Your promises fell on willing ears, And all the time I thought that you would be with me And all the things you've said, to me they've turned, To shattered dreams. We talked and talked, for hours on er I think this time it's real I said with confid And you, with your smile so bright, The curtain fell, and the stage went dark.

Promises and promises I've heard them all before.
Those promises Iying broken down, shattered on the floor
And promises and promises you know they ain't the truth,
Sometimes they're hurting me,

I left a note on your kitchen door. For you to call me up at work when you had the chance I waited patiently, the phone it never rang. I sat alone, at home.

But it seemed so simple then, we had it made I gave you everything you wanted and even more. But you left me in the dark, like a kid I cried alone A lonely kid alone, a lonely broken heart.

But the years they roll, so quickly by.

Winter, Summer, Spring and Fall the years are gone.

And look at me, I'm getting older every year,

Soon everything is past, the old man sits in lear.

I'M GONNA SEE ABOUT LOVE © '82 TOH TUNES (3-18) DON'T YOU GO 9 '82 TOH TUNES (2:37) Don't you go, don't you go

Please stay a few minutes longer Please let me love a little longer Please feel my heart pounding stron

Please say I don't treat you wrong girl Don't you go, don't you go

You know you got, you got me burnin' You know my head, my head is turnin' You know for you, that I am yearnin' Please tell me when you'll be returnin'

Don't you go, don't you go

One night, we finally make connections One night, your boss won't raise objections One night, now don't you need affection Please tell me cause I can't stand rejection

You know we have a great relation I love you for the you you are But what I need now is that medication Only you provide, please don't run and hide

> Total time 23:46 min. ded and mixed at

Guitars, Vocals Keyboards, Lead Vocals Charlie Brocco Rich Crane Bass, Vocals Teague Hamilton Mike McDonough

All song written and arranged by Teague Hamilton
All song written and arranged by Teague Hamilton
All song published by Hor Master? Productions IntelTON TUNES (ASCAP) Produced by Tessie Hamilton for Hot Matter, Productors, Inc.

Arsistant Producer Gray Russell
Engineer James Ball

ibum Design James True John Cosenza





Tim Davis presents Another Turn of the Wheel







Jerry Kirk - Bass Guitar



Dave Berry - Piano, Bass Guitar



Phil O'Reilly - Pedal Steel



Hank Carter - Alto and Tenor Saxophone



Tim Davis - Vocals

Another Turn of the Wheel

SIDE ONE

1. Another Turn of the Wheel T. Davis

2. Cloudy Day T. Davis

3. O Captain

Poem by: Walt Whitman, Music by: T. Davis

4. Later Daze

S. Hardie-Birney, J. Bove, J. Russell, B. Windley

5. You Knocked the Wind T. Davis

SIDE TWO

1. Riding Drunk T. Davis

2. Gotta Get Back T. Davis

3. Fathous

S. Hardie-Birney

4. Prisoner of Patuxent M. Fox

5. Northern Lights T. Davis

With Special Guests:

Craig Bickhardt - Acoustic and Electric Guitar Tommy Geddes - Drums

Frank DiGiovanni - Synthesizer Dennis Melton - Drums Pete Hayes - Pedal Steel

Ted Lundy Jr. - Mandolin and Fiddle on "Prisoner of Patuxent" Brian Morris - String Synthesizer on "Riding Drunk"

Nancy Kim - String Section on "Northern Lights" Pam Nelson - String Section on "Northern Lights"

Cindy Millian - String Section on "Northern Lights"

Recorded in October and November of 1978 at the Veritable Recording Co. Ardmore, Pa.

Special thanks to musicians, technicians, and artists: Joe, Baird, Dave, Andy, Corky, the Shams, M. Fox, the don, my family, and to all those who worked to make this a successful

Front cover illustration, photography, and design - Mark and Dave Shamlian

Back cover photography - Beth Becker Copyrights Secured 1978

Veritable Music Co. (BMI)

For more information, call or write: Creative Lift Productions Box 409 Greenville, Delaware 19807 215-388-6280

Produced by Tim Davis Engineered by Joe McSorely





Andy Eaton - Vocals



Scott Hardie-Birney - Acoustic Guitar.



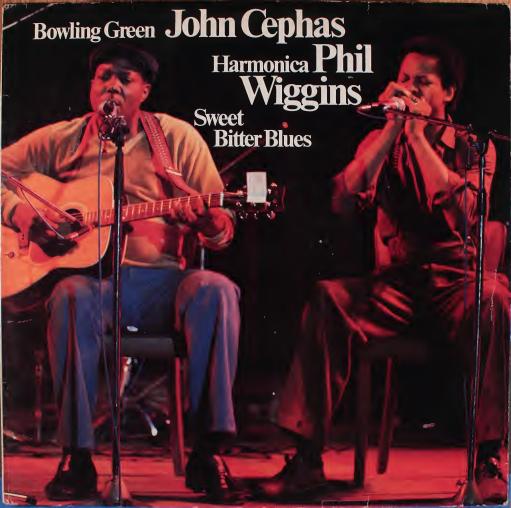
Jim Russel - Drums



Steve Hobson - Electric Guitar, Mandolin



Joe McSorely - Engineer





John and Phil never confuse the tools and the art. The guitar, the voices, the harmonica, even the technique, these are tools, the blues come from the heart. They are a form of language, a way of understanding, a medium for emotional communication.

John and Phil do not use the snarling electric guitars and brain-rattling rhythms that can force even a noisy barroom to listen. They respect that method, but they have chosen another for themselves. They are at ease with their audiences, they are open, there is a reaching out, a receptivity, and intensity of communication that causes rooms to become still. Acoustic instruments work well for them.

In blues it is common to describe how things were acquired rather than what they consist of. John and Phil acquired their skills in the time-honored way. There are no surprises.

Yet their performances consist of an interaction between performers and audience that is uniquely rich in emotion. Here's John talking to the lighting man before the show. "My friend, I need your help, I need to see their faces, we have to look at each other, this is VERY important.' The looking at each other starts with the performance, an understanding begins. An energy exchange between performers and audience grows throughout the show, it becomes a visable process, an emotional current is drawn from the audience and then given back to it. Everyone becomes involved. After the show there is more hugging than handshaking. There is a need to touch, John and Phil are tired but very happy. A house of strangers has become a house of friends. The euphoria will last until they sleep.

Style within the blues medium changes often and the nomenclature of the blues is confusing. For example, the older so-called country blues were most often urban in origin while the blues of country people and country immigrants to northern cities are invariably called urban.

Thus each is called what it is not. John and Phil are acoustic urban bluesmen from Washington, D.C., one of the blues centers growing in importance. They are generous and specific in their praise of earlier bluesmen and very modest about their own rich contribution. These contributions include John's voice, surely the best in the blues and, from Phil's pen, some of the best

Their art was developed in concerts, not in bars, not at dances. They are committed to the concert audience. They don't work for a record company nor a club nor even a booking agency. They own themselves and their art in a way that few popular artists can nowadays. I believe that they are very important to the future of the Joe Wilson

(Joe Wilson is executive director of the National Council for the Traditional Arts and program director of the National Folk Festival, the oldest folk festival in America and the first to present bluesmen).

For more information see also "Living Country Blues USA, Vol. 1 - Bowling Green John Cephas & Harmonica Phil Wiggins From Virginia" LR 42.031

Jhn Cephas RH3, Box 70 Word ford, 24 22000

| L+ R Records | | |
|-------------------|--------|--|
| (\$) 1998 | © 1983 | |
| I R | 42.054 | |

804 448-379 "Bowling Green John" Cephas,

"Harmonica Phil" Wiggins,

Sweet Bitter Blues

Side 1

| 1 Sweet Bitter Blues | 6'07 |
|-----------------------------------|------|
| J. Cephas-O. Williams | |
| 2 St. James Infirmary | 6'41 |
| Trad. arr. J. Cephas-Ph. Wiggins | |
| 3 I Saw The Light | 2'50 |
| Trad. arr. J. Cephas-Ph. Wiggins | |
| 4 Tribute To Skip James | 5'28 |
| Side 2 | |
| 1 Piedmont Rag | 2'10 |
| 2 Dog Days Of August | 4'14 |
| 3 Roberta — A Thousand Miles | |
| From Home | 3'30 |
| 4 Highway 301 | 4'21 |
| 5 Hodoo Woman | 3'15 |
| J. Cephas-Ph. Wiggins-O. Williams | |
| 6 Louisiana Chase | 3'15 |
| | |

Unless otherwise indicated all songs are written and composed by John Cephas and Phil Wiggins, published by Lipra

Recorded April 9, 1983 at Gypsy Studio, Falls Church, Virginia, USA Recording Engineer: Mike Rivers Cover Photo: Mara Eggert Liner Photo: Axel Küstner Album Design: Günther Kieser Produced by Horst Lippmann Special thanks to Joe Wilson, President of the National Council for the Traditional Arts, Washington, DC., for his help and assistance during this recording. distributed by

[12] International Sound Service Made in Western Germany



RAISINETS MOVIE GREATS

SIDE ONE

THE MORNING AFTER...MAUREEN McGOVERN
Kasha Hirschon...20th Century Music Corp. (ASCAP)/Fox Fanfare Music, Inc.
(BMI) ● ② 1972 20th Century Records PolyGram Records, Inc.

CAR WASH... Rose Royce Whitfield...Duchess Music Corporation (BMI) ● ② 1976 MCA Records. Inc.

THEME FROM SHAFT...ISAAC HAYES Hayes...East/Memphis Music Corp. (BMI) • Courtesy of Stax Records

EVERYBODY'S TALKIN'...Nilsson
Neil...Coconut Grove Music/Third Story Music, Inc. (BMI)
Courtesy of RCA Records

STAR WARS (THEME FROM "STAR WARS")...ONYX

"STAR WARS")...ONYX
Williams...Fox Fanfare Music, Inc. (BMI) • Courtesy of Imperial Music, Inc.

GONNA FLY NOW (THEME FROM "ROCKY")... Opus I

Conta/Connors/Robbins...Unart Music Corporation (BMI)/United Artists Music Co.

(ASCAP) • Courtesy of Imperial Music, Inc.

SIDE TWO

FROM THE MOTION PICTURE
SUMMER OF '42... Michel Legrand
Legrand...WB Music Corp. (ASCAP) • © 1972 Arista Records, Inc.
Courtesy of Arista Records, Inc.

LOVE THEME FROM ROMEO & JULIET
(A PARAMOUNT PICTURE)...HENRY MANCINI
Rota..Famous Music Corporation (ASCAP) • Courtesy of RCA Records

JEAN...Oliver
McKuen...20th Century Music Corp. (ASCAP) • Courtesy of Imperial Music, Inc.

THE PINK PANTHER THEME (FROM THE Mirisch-G&E Production, A United Artist Release)...Henry Mancini

Mancinl...Northridge Music, Inc./United Artists Music Co., Inc. (ASCAP) Courtesy of RCA Records

LOVE THEME FROM "THE GODFATHER"
(SPEAK SOFTLY LOVE)...Al MARTINO
Rota Kusak...Famous Music Corporation (ASCAP) • © 1972 Capitol Records, Inc.
Courtesy of Capitol Records, Inc.

RAINDROPS KEEP FALLIN' ON MY HEAD...B.J. Thomas

Bacharach/David...Blue Seas Music, Inc./Jac Music Company, Inc./20th Century Music Corp. (ASCAP) • Courtesy of Imperial Music, Inc.

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SONNY STITT

Stitt's Bits, Vol. 1

Gene Ammons, Kenny Drew, Junior Mance, Duke Jordan, Art Blakey and others.





1

SONNY STITT Stitt's Bits, Vol. 1

When Sonny Sitit "came back" on tenor in 1949, the impact of his playing shook up a lot of cats. He was to a certain extent, playing Prez, but considering the stata of the scene, it is surprising that there was any tenor in New York playing anything else BUT Prez.

Sonny's career had been interrupted by a stay in Lexington. He had become known to the jazz public as an alto player who was very close to Bird—embarrassingly close, some said. He had recorded with Bud Powell, Fats Navarro and others for Savoy and had made other appearances in

key be-bop recording dates-all on alto. Although the history of the situation was never accurately captured by the Metronome or Down Beat polls (who had Flip Phillips winning during that time), the decaying New York be-bon scene was dominated by the Brothers school. Allen Eager was THE man, with Brew Moore in close pursuit. Stan Getz would be right around the corner. And there were other cats: Ray Turner, Zoot Sims and Al Cohn, who would have widely varying degrees of influence and, for that matter, tours of duty. The scene was dominated by white tenors. Dexter Gordon was in and out, Wardell Gray was prominent but he spent a lot of time with Goodman and Basie during those years. James Moody had gone to France. Gene Ammons was leaving Woody Herman and Sonny Rollins was just beginning to he heard on records

The first sides that Still recorded on tenor were done with a JJ Johnson group (for Frestige) including John Lewis, Nelson Boyd and Max Roach on October 17, 1545. The Still Royd and Max Roach on October 17, 1545. The Control of the Sweet Coorpia Brown changes titled report to the Sweet Georgia Brown changes titled Teapol. Nelson till in line came two dates with Max Roach, Curly Russell and the great Bud Fowell. A funtastic All Gody Schillun God Rhythm was the highlight of the December 11, 1549 sees Rhythm was the highlight of the December 11, 1549 sees were of equally high quality and the preserved, for the preserved, for your enjoyment, on Frestige 2748.

This album covers the period immediately following the dates with Powell. There are several interesting aspects to the album. As far as the material is concerned what we have is primarily standards. There are only two Stitt originals-both rather sketchy heads. Except for After You've Gone, Our Very Own, S'Wonderful and To Think You've Chosen Me the accompaniment is by rhythm section only, always the best setting for a sololst with the endurance and inventiveness of Stitt. Sonny plays tenor throughout the album on all tracks but Liza and Can't We Be Friends. What is especially interesting about his tenor playing is the fact that there are any number of different influences discernible in his work. Critics have always placed a good deal of stress on influence but I feel that this album is a good example of how tha modern jazz tenor giants, exclusive of the Brothers school, while having a common ground in Prez actually influenced each other rather than drawing from specific sources. Certainly the method of phrasing was from Prez and there was among all of them a nodding acquaintance with some of the methods of Illinois Jacquet but the Big Five of Ammons, Gordon, Gray, Moody and Stitt have all at one time or another made repeated referances to other members' work.

The earliest session, February 17, 1950 found Stitt and his tenor in the company of Kanny Drew, Tommy Potter SONNY STITT, tenor sax; KENNY DREW, plano; TOMMY POTTER, bass; ART BLAKEY, drums (Racorded Feb. 17, 1950)

| Side A |
|--|
| 1. LATER |
| 2. AVALON2:2 |
| 3. AIN'T MISBEHAVIN' |
| 4. MEAN TO ME |
| 5. STAIRWAY TO THE STARS3:1 |
| SONNY STITT, alto sax; CHARLES BATEMAN, plano; GENE WRIGHT, bass; ART BLAKEY, drums (Recorded Jan. 31, 1951) |
| 6. LIZA2:4 |
| 7. CAN'T WE BE FRIENDS |
| SONNY STITT, tenor sax; BILL MASSEY, trumpet; MATTHEW GEE, trombone; CENE AMMONS, baritone sax JUNIOR MANCE, plano; GENE WRIGHT, bass; WESLEY LANDERS, drums; LARRY TOWNSEND, vocal* (Recorded Oct. 8, 1950) |
| Side B |
| 1. AFTER YOU'VE GONE2:2 |
| 2. OUR VERY OWN |
| 3. S'WONDERFUL |
| 4. TO THINK YOU'VE CHOSEN ME* |
| SONNY STITT, tenor sax; DUKE JORDAN, plano; GENE WRIGHT BASS; WESLEY LANDERS, drums (Recorded June 28, 1950) |
| 5. NICE WORK IF YOU CAN GET IT |
| 6. COUNT EVERY STAR2:5 |
| 7. BLAZIN' |
| 8. THERE WILL NEVER BE ANOTHER YOU2:3 |

and Art Blakey. The opener Leter is a blues with Sonny sounding much like the Wardell Gray of the period (check out Twisted on Prestige 7545) in his sound and the length of his lines. Kenny Drew has a firm, matura statement—he was only 21 at the time of the date, Tommy Pottar has a brief bit before the return.

Al Jolson's Avalon is more like tho Stitt we are accustomed to today. The up tempo has always been a bit of a bltch for modern hornmen—whose tempos are mora up than older players. Stitt is tough here and Kenny reflects his very deep roots in Buch

Fais Waller's Air't Misbehavin' is taken at ballad tempo. The melody, seldom heard in this mannar, is one of Waller's most enduring lines. It seams strange that Stitt would choose this vahicle as a ballad but the Mean To Me and There Will Never Be Another You are also given similar treatment. Sonny plays all these tunes fairly straight without much doubling up—something I doubt that ha

would do today. Stairway To The Stars is also a ballad. Both Liza and Can't We Be Friends find Sonny Sitt playing his alto sax again. There is no doubt that Sonny is a different man on alto. Critics have always been divided when discussing the extent of Bird's influence on Sitt. Cottainly there is a strong similarity both in the tonal fabric and the rhythmic conception—ver Bird is compared to the strong similarity both in the strong the strong similarity both in the sonal fabric and the rhythmic conception—ver Bird is com-

siderably more complex rhythmically and Stitt's sound if not markedly different from Bird's is certainly distinctive. Charles Bateman replaces Drew at the keyboard, while Gena Wright is on base with Blakey still on drums. This was actually a double date because the Ammon/Stitt band did four titles, including New Blues Up and Down 18.2 (Pretige 7950), on the same date.

The first four titles on side B present the Ammons/Stitt group of the time. Bill Massey is on trumpet, Matthew Gee ls on trombone, Ammons on baritone with Junior Mance on plane, Wright on bass and Wes Landers on drums. This band was called the Sonny Stitt band for the occasion and Ammons played section baritone only. When the group recorded under Gene's name the situation was reversed. Sonny romps through the changes of After You've Cone and S'Wonderful with his customary aplomb but the ballad feature Our Very Own is something different. There is echo added here and Sonny's style is very close to Ammons'. Gene had been doing very well with this type of ballad (remember My Foolish Heart) and no doubt Stitt was somewhat influenced by this. Again it is interesting to note that through his association with Ammons, Sonny picked up a little Jug. This type of thing was reflected in the first five tracks on the A side since Sonny's likeness to Wardell was probably picked up from the jam group they fronted for a time at the Orchid Room on 52nd street. To Think You've Chosen Me is mostly Larry Townsend's vocal. He sounds somewhat like Eddie Fisher who was very big during this time. An interlude of Stitt tenor takes us away from Mr. Townsend temporarily. It may seem strange to include a track like this in the Historical Series but, after all, this is history and, like it or not Larry Townsend and hundreds of others like him were part of that scene. And then again he was Sonny's choice as band vocalist.

The final four tracks were part of another two part due this time line 25, 1959. Ammons recorded two tunes with Duke Jordan plano; Gene Wright, bass and Wes Landers on drums then Still did these four, Jordan who was Charlie Parker's planist for some time is one of the great accommands in juzz hinory and his elegant chording here makes because the state of the state o

So this is to all intents and purposes, Sonny Stift in 1950. As you have no doubtl discovered, his was a very good year for Stift. These years have come and gone but Stift is still, basically, the same man he was in 1950 although ha is not as frequently inspired. He still swings his tail off but to many expecil this doesn't mean much now. What we have have however is a true legacy—a reminder in very concrete terms of how things were at indentiny; a time when Sonny Stift and his bits, to use more contemporary vernancial, were blowing averyone's mids.

Voluma II of this series will include Stitt's work from 1951 to 1952.

Notes: Bob Porter (July 1968) Supervision: Bob Weinstock Reissue produced by DON SCHLITTEN



WYNTON



SMOKIN'





STEREC



WYNTON KELLY

SMOKIN

RECORD ONE

SIDE 1

- 1. TEMPERANCE (Conrad Pub. Co. Inc.-BMI) (7:32) *
- 2. WEIRD LULLABYE (Groove Music-BMI) (7:12) **

SIDE 2

- 1. COME RAIN OR COME SHINE **
- 2. MAKE THE MAN LOVE ME (Conrad Pub. Co. Inc.-BMI) **
- 3. WRINKLES (Conrad Pub. Co. Inc.-BMI) ****
- 4. JOE'S AVENUE (Upam Music) 46

DEDSONNEL

- Wynton Kelly Piano: Paul Chambars Rass: Philly Los Lougs Down, Downed J. N. V. J. Cit., April 97, 100
- ** Wynton Kelly-Piano; Pant Chambers/Sam Jones-Bass; Jimmy Cobb-Drums; Recorded In New York City, July 1961
- Wynton Kelly-Piano; Lee Morgan-Trumpet; Wayne Shorter-Tenor Sax; Paul Chambers-Bass; Philly Joe Jones-Drums, Recorded In New York City, August 12, 1959

RECORD TWO

- 1. ON STAGE (Conrad Pub. Co. Inc.-BMI) (5:13)**
- 2. SKATIN' (Conrad Pub. Co. Inc.-BMI) (5:51)*
- 3. POT LUCK (Conrad Pub, Co. Inc.-BMI) (6:53)*

SIDE 2

- 1. SURREY WITH THE FRINGE ON TOP (Desylva, Brown & Henderson-ASCAP) **
- 2. SASSY (Conrad Pub. Co. Inc.-BMI) **
- 3. LOVE I FOUND YOU
- 4. JUNE NIGHT ***

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THE LAMONT CRANSTON BAND



WATERHOUSE RECORDS 6

ÉL-CEE-NOTES

ONE

- 1. 12 SWING L. V. Hayes 2:52
- 2. TAKIN' A CHANCE Bruce McCabe
- 3. CLOSE TO YOU Willie Dixon ARC Music B.M.I.
- 4. E JAM Pat Haves
- 5. THE DARKER SIDE Bruce McCabe 6:02

PRODUCED BY:

e Lamont Cranston Rand ENGINEERED AND MIXED BY: vid Rifkin and Sieve Raitt Chris Moon and Sieve Raitt MOONSOUND, Minneapolis

WATERHOUSE RECORDS 6



PHOTOGRAPHY:

COVER DESIGN:

TWO

Rice Miller, ARC Music RMI

3. RIDING WITH DADDY Chester Burnett, Modern Music BMI

1. CHECKING UP ON MY BARY

2. TIN PAN ALLEY Robert Geddins, 4 Star Music BMI

4. EVERYTHING'S **GONNA BE ALRIGHT** Walter Jacobs Arc Music BMI

5. LICKIN' STICK Trad., Arr. by Pat Haves

Bar, Mpls., 12/15/78 by

Editing: Michael Sunday

ÉL-CEE-NOTES

PAT HAYES — vocals, guitar, slide guitar, harp LARRY HAYES — guitar, 12 string guitar BRUCE McCABE — vocals, piano, organ JOE SHEROHMAN — bass JIM NOVAK — drums BILLY SHIELL — trumpet, flute

DICK PERNA — tenor sax With special thanks to the following:

STEVE RAITT - vocals on TAKIN' A CHANCE BOB "BOBO" BINGHAM- guitar on TIN PAN ALLEY STEVE KILBRIDE - organ on TAKIN' A CHANCE

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(In This World or Ordinary People)
(In The Shadow Of Your Smile
(Love Theme From "The Sandpiper")

Kiss Me Honey Honey
Shirley

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All Or Nothing At All
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THE VELVET SOUL OF THE ACAPPELLA

Side A

HOW MUCH I LOVE YOU
IF I WERE TO LOSE YOU
—IF SOMEONE WOULD CARE
- THAT'S THE WAY IT GOES
ARE YOU SORRY
I WISH YOU LOVE
WHEN I FALL IN LOVE
UNCHAINED MELODY

Side B

MY REVERIE

BEGIN THE BEGUINE
ENDLESS NIGHT
I WAS SUCH A FOOL
EBB TIDE
IN THE STILL OF THE NITE
TELL HER THAT I LOVE HER
THAT'S MY DESIRE

FINAL NOTE:

I would like to add to these notes that I feel that this album is the best and will remain the best Acappella album made. There are no Acappella groups that can match the style of this group. They compare with such greats as the Hearts, Flamingos, Harptones, Dubs and the Shells. I am sure you will enjoy the valvet soul of the FIVE JADES as much

Sincerely,

EDDIE GRIES



Banker by day, D.J. by night, he likes all kinds of music, cigars, radio, Hi-Fi, and sharp razor blades.



An aspiring TV director, he collects old records, car repair bills, used matches and bunny rabbits.

Acappella today is largely an amateur form of music. It is sung primarily by amateur groups, with amateur talent, and an amateur sound. The 5 JADES, we believe, represent one of the few "professional" acappella groups around. Their rich, smooth blend and exciting arrangements have put these five young men from the Bronx, New York in a class by themselves.

The 5 JADES are no street-corner group. They did not begin in a high school locker room, in a subway tunnel, or in front of a local candy store. Each was performing professionally, alone or with a group, before they decided to master the acappella sound together. All of the JADES are excellent vocalists (4 of them sing lead in this album), and everyone is adept at reading music. In addition, the boys are completely at home with any tune — be it rhythm n' blues, rock n' roll or popular standards.

The original 5 JADES, who skyrocketed to the top of all acappella charts with MY REVERIE/ROSEMARIE in early 1965, consisted of Ray Goodwin, Manny Hernandez, Spencer Jackson, Dennis Cerrato and Junior Roman (left to right on cover). Immediately after their initial hit, Tony Moreno replaced Ray Goodwin in the group, and this new combination recorded all of the other sides in this album, including the JADES' second smash, MY GIRL FRIEND. John Solari, manager of the group, is responsible for bringing the 5 JADES together and to our attention. His advice and assistance have been invaluable in leading the group toward a high level of perfection. In late '65, Spencer, Junior and Tony enlisted in the Armed Forces, and the group agreed to disband until their return. When the 5 JADES come back together, we can look forward to more top-rate sounds from a truly "professional" acappella group.

Each Thursday night, on WFUV's TIME CAPSULE SHOW (90.7 FM), the acappella sound is featured along with standard oldies and hard-to-get collector's items. We would like to take this opportunity to thank the many thousands of listeners who have written us over the past three years in support of the program. As a small repayment, we sincerely hope that this album will bring you many long hours of listening enjoyment.

Best wishes.

JOE MARCHESANI - TOM LUCIANI

- WFUV -

PRODUCED AND RECORDED BY J. M. & T. L.



SIDEONE

(Richard Feldmon-Rick Kelly-Frankie Miller) Unicity Music, Inc./Orca Songs/ Rare Blue Music — ASCAP OH Backstreet Music/ Rick Kelly Music — EMI

ICHARD FELDMAN & RICK KELLY Recorded at Orca Studios, Baby O' Recorders B. Charokee Recording Studio Mixed by Mike Flicker at Orca Studios Engineered by Richard Feldman, Frank Woll

Mormon Groichen
Leod Voral: Bobby Caldwell
Background Vorals: Rosemary Builer,
Marcy Levy & Bill Chomplin Synthesizers: Rick Kelly Guitars: George Icarus Johnson & Richard Feldman Bass: Bab Glaub Drums: Carlos Vego

HARD WORK +4 (tarry John McNally-William D. Smith-Ranny Vance)

KONNY VANCE)
Unicity Music, Inc./IlhcNally Music
Publishing/Salomoni Music—ASCAP
Off Backstreet MusicPris C. Music—BMI
PRODUCED BY ANDRE FISCHER
FOR BIG FISCH PRODUCTIONS
& RONNY VANCE
Broaded & Music, Inc.
Broaded & Broaded corded & Mixed at Image Recorder

dditional recording by Frank Walf tranged by Andre Fischer & Danny Ironstone

Lead Vacals: Moxayne Lewis Backgraund Vocals: Moxayne Lewis & Yalande Fischet Guitar: Donold Griffin

Guitar: Donold Griffin
Bass: Bobby Wotsen
Acoustic Piano & Prophet: Danny Ironstone
Synthesizers: Michael Ruff
BABY WORK OUT 4:42

(Jackle Wilson-Alanzo Tucker)
Merrimat Music Carp. — BMI
PRODUCED AND ARRANGED BY
PETER BUNETIA & RICK CHUDACOFF Assistant to Producers: Shingo Take Additional Resorting, Enaction Strains Engineered by Steve Zaretsky Second Engineers: Jelf Stebbins & Rick Clifford Enactron Studio Second Engineer: Jelf Miclane Vocats: Lestie Smith DXT Synth & Roland MSQ Sequencer:

Rick Chyderoll DMX & Linn Drum Pragramming:

Additional DMX Pragramming: Glen Jardan PUMP IT UP 4.12

(Danny Sembello-Michael Sembella-Mark Hudson) Unicity Music, Inc./Na Pain No Gain Music/ WB Music Corp. /Growity Raincoot Music/ Marky's Music—ASCAP PRODUCED BY THE MORRONE BROTHERS FOR ACROBAT PRODUCTIONS FOR ACROBAL PRODUCTIONS
Recorded at the Bass o Nove Hate)
Mixed of the Village Recorders
Engineered by Tam Wilson
Second Engineer: Jay Willia
Arranged by Tam Mixon
Lead Vocali Michael Semballa
Dackground Vocalis: Michael Semballa
Oktoground Vocalis: Michael Semballa



SIDE TWO
TOUGHEN UP 114
VOYAGE, WILLIAMS
OF HOSE OF MARK MUSIC — AMU
PRODUCED AND ARRANGED BY
JOSEPH WILLIAMS

YOU CAN GET IT IF YOU REALLY WANT 5.20

PRODUCED AND ARRANGED BY PETER BUNETTA & RICK CHUDACOFF FOR RIPE PRODUCTIONS Assistant to Producers: Shingo Take Recorded and Alssed et al.
Commay Recording Studio.
Commay Recording of Tenchron Studio.
Additional Recording of Tenchron Studio.
Tenginered by Strone Zearsky.
Second Brighners is 4H Studbins. Risk Clifford
Second Studies and Studies and Medical Studies.
Bed Versials. See Studies Smith, Amy
West too & Feter Bonette.
DXT Synth & Boss Guiter: Risk Chudacoff
DMX Drum Procoromings: Peter Bonette.

HARD AS A ROCK 4:22

(Kamau Peterson) Off Backstreet Music/Scitu Music — BMI PRODUCED BY KAMAU PETERSON

Richard Feldman Mixed at Orco Studies by Thom Wilson

Lend Vocal: Komou Peterson Background Vacals: Darren Carmichnel & James (Coco) Carmichael

(Jaseph Williams-Jay Gruska)
Off Backstreet Music/Seph Music—BMI/
Colgems-EMI Music, Inc.—ASCAP
PRODUCED BY ANDRE FISCHER FOR BIG FISCH PRODUCTIONS

Second Engineers dell Stebbins
6 Cooks Palent
Mising Second Engineer of
One On One: July Bennett
Arronged by Joy Grusto
Land Vocales: Joseph Williams
Background Vocales: Jeseph Williams
& Jay Grusto
Synthesisers: Joy Grusto
Synthesisers: Joy Grusto

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Special House of every one of MAC RECORDS, repecially Irving Audit, and Could have been seen to be a second of the country of

It would have been easy enough to see a time to enter event out? Here
I would have been easy enough to excelleng must for preparative wide, but
I would been happy to may pumped, with a life for preparative wide, but
I would be the property of the propert



.MCA RECORDS



HEY! WELCOME TO JAKE'S PLACE!!

Yup, I'm Jake and this is my record and poster and this is my exercise program and these are my words of advice: if you're going to do something, do it right. And you'll be able to if you follow my instructions.

I'm the man who gets Hollywood stars into shape, but you don't have to be a star to have a 'heavenly body.' My program will help you condition your body and lose weight without losing your sense of humor. But, just like I told everyone before you, before you begin any kind of exercise program you should check with your doctor and have him determine what is best for you!!! Only after this are you ready to start at the beginning with the first warm-up exercise in THE BIG TEN MINI WORKOUT. And remember: START ONLY AT THE BEGINNING. So, get psyched for a truly smokin' workout!

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- towel
- broomstick
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- a goal

A goal? Yeah—meaning: do you wanna "drop a dime"? Get strong? Maintain what you've got? Now lock that goal into your "gray matter." Now your workout will have that motivation to keep it cookin'!

First, be an egghead and learn the vocabulary.

abs, abba-dabbas—abdomen baby sitters—sit-ups bimen—bicep bonus—extra good get psyched—to get in the right frame of mind

gettin' hot—to begin to catch on hammies—hamstrings

hurts—hurdle stretch

hustle—to move fast and not stop

light 'em up—to use enough energy to promote spontaneous combustion

lungeroos, lungarrows-lunges max-maximum pecs-pectoral-chest muscles located between collarbone and breastbone rep—one complete movement of exercises is called a repetition rock 'em-same as "hustle" sets-number of reps done consecutively from start to finish sitters-sit-ups slo' mo'-slow motion smokin'-immediately following "gettin' hot" sneaks-sneakers, gym shoes streamlined-keeping back flat, tushie down and legs stretched out for runs sweats—sweat suit. trimen-tricep tush, tushie-buttocks, fanny, bottom twisteroos-exercise known as Twisters x's-times

Now that we speak the same language, go through all the exercises carefully and read every instruction and look at every picture and be sure you have the right form. The number of reps is your starting number. Look at the exercise chart before you continue working out to see how many to add and when so you'll know your goal. Are you psyched? Well, let's hustle then!

NORMAN

10/23.13 DOUBLE DECKER 610-439-3600 \$ 1.00



SIDE 1

- "POOR LITTLE RICH KID"
- "UP JUMPS THE DEVIL"

POOR LITTLE RICH KID DRUMS - BIRD FOSTER BASS - NORMAN NARDINI GUITAR - NORMAN NARDINI ORGAN - HERMAN GRANATI BACKGROUND - BIRD FOSTER GARY GENTILE PETE HEWLETT B.E. TAYLOR

"UP JUMPS THE DEVIL" DRUMS - MARK COOPER BASS - NORMAN NARDINI GUITARS - NORMAN NARDINI BACKGROUND - ED BROWN JOE PEACO KEN LEE

TONY GRANITO

SIDE 2

- "CALL ME ON THE TELEPHONE" - "DRIVING HOME"

CALL ME ON THE TELEPHONE DRUMS - JOE PEACO BASS - NORMAN NARDINI GUITARS - WARREN KING BACKGROUND - BIRD FOSTER GARY GENTILE

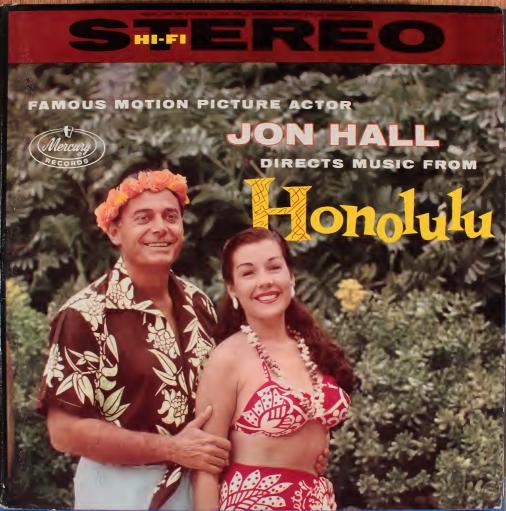
DRIVING HOME

DRUMS - JOE PEACO BASS - NORMAN NARDINI GUITARS - WARREN KING NORMAN NARDINI BACKGROUND - B.E. TAYLOR

ALL SONGS WRITTEN BY NORMAN NARDINI AND PUBLISHED BY NARDINI MUSIC. PRODUCED BY NORMAN NARDINI EXCEPT "UP JUMPS THE DEVIL" WHICH WAS PRODUCED BY NASON GIEG. ENGINEERED BY NASON GIEG AND JERRY REED.

SPECIAL THANKS TO GENE ROMANO, KEN LEE, ANTHONY ALFONSI, GUITAR SLIM, MARK VRANESE AND JOHN PATERIS.

ADVANCE ALBUM RELEASE # 1160





FAMOUS MOTION PICTURE STAR DIRECTS MUSIC FROM

MERCURY SR 60063

MUSIC FROM HONOLULU

JON HALL DIRECTS



HI-FInformation

The unusual recording set-up for this album is best described by quoting portions of Movie Actor Jon Hall's account directly

"As I said, the equipment used was an Ampex 601 stereo portable recorder, using two Electro-voice 666 microphones which seemed to work out very satisfactorily. The recordings were made at the bar in the La Haina Hotel without the aid of any sound-proofing or acoustical advantages that we have here. To cut down vibration noises we had to wedge papers in the windowsills, as the building was approximately 100 years old, plus wedging doors, etc., and seeking out a little varmint called a cricket, of which there were many, and carry them off to some other part of town to carry on their musical choruses.

"My mike setups were played in as close to the instruments and the voices as I could possibly get them. The piano and female voice were picked up on one mike which was a chore in itself, as the piano was a small upright borrowed from a church and was constantly going out of tune, which resulted in my keeping a piano tuner on hand at all times to keep this instrument operating.

"The bass fiddle had a tremendous split in it which also had to be wedged to avoid strange vibration noises, and part of the drummer's equipment had to be dismantled and put in another room as it just seemed to fall apart every time the band started to play

"The other microphone picked up the drummer and bass fiddle, plus their voices simultaneously, and I would say it was approximately two feet away from the voices and instruments. I believe you must realize the problems I had in trying to get any semblance of balance with only two microphones picking up three voices and three instruments all at the same time."



WARNING

Do not confuse this with the ordinary Hawaiian music album. This is entirely different. As off the beaten path as the very place where it was recorded is from the ordinary tourist stop!

| QUIET VILLAGE (Les Baxter) Baxter-Wright |
|--|
| HAWAIIAN COWBOY'S SONG (Charles E. King) Southern Music (Ascap)2:45 |
| PUA CARNATION (Charles King) Charles King Publ. (Ascap)3:24 |
| TNA TIKA (Eddie Lund) Michael H. Galdsen (Ascap) |
| LEI AHI (Pikale) Criterion Music (Ascap). 2:24 |
| ROCKING CHAIR HULA (Almeida) Jahnny Almeida |

| SINGING BAMBOO (Madeliene K. Lam) M. K. Lam |
|---|
| ALEKA (Pikale) Criterian Music (Ascap)4:1 |
| NANI WAIMEA (Koki) Northern Music (Ascap) |
| NAKA PUEO (Helen Beamer ar Harry Owens) H. Beamer |
| PUA MANA (Hoffman, Manning & Aluli) Criterian Music (Ascap)4:3 |
| HE ALII |

Movie and TV Star Jon Hall provides a musical cocktail so different and refreshing with this original, authentic Hawaiian music that its intoxication will whisk you off to the Golden Islands of Hawaii almost literally.

When you catch your breath, you're at La Haina on the Island of Maui, where Hall recorded these native musicians and singers. You'll find this music and song just as exhilarating as one of those tall rum and fruit juice drinks, served in the cocoanut.

As you hear more of this album, you'll understand why we refer to the Hawaiian drink. In the music, you find the same wonderful blend of instruments and voices that makes Hawaiian beverage blends so unforgettable. The instruments, stringed, percussive and a piano blend into a wonderful, restful whole. The voices, too, bespeak the many years these natives have been singing these songs in their nocturnal get-togethers under the shadowy palms.



ally wide dynamic range, reliable stylus tracking throughout the frequency range, and starting clarity and definition of instrumental timbres This Mercury STERIEO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not ceeding :7 unit. For best results, be sure that your two loudspeakers and simplifiers are correctly balanced in terms of output and phase, and that

Printed in U.S.A







GORDON JENKINS And His Orchestra/With The Ralph Brewster Singers

HAWAIIAN WEDDING SONG

And Other Sounds Of Paradise

REYOND THE REEF • BLUE HAWAII • NOW IS THE HOUR • TO YOU SWEETHEART, ALOHA • SWEET LEILANI • HAWAIIAN PARADISE · KE KALI NEI AU (Hawaiian Wedding Song) · THE MOON OF MANAKOORA · MOONLIGHT ON DIAMOND HEAD · HEAVENLY ISLANDS · HONOLULU HONEYMOON · ALOHA OE (Farewell To Thee)





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HEAVENLY ISLANDS HONOLULU HONEYMOON

ALOHA OE (Farewell to Thee)

Produced by Irving Townsend



Gordon Jenkins

On the beach at Malibu, California, facing Hawaii, of course, lives a man who has had the pleasure of playing piano for Bix Beiderbecke, arranging for Count Basie (August Heat), composing Benny Goodman's theme song (Goodbye), being the first recording artist to make a hit out of a folk song (Goodnight, Irene), and writing a dozen hits, including P.S. I Love You, Blue Prelude, Married I Can Always Get and San Fernando Valley.

He was the first arranger-conductor to use voices and instruments successfully, the first to show Broadway producers that a pit orchestra need not simply play the melody being sung on stage, and, although he was born in Webster Groves, Missouri, he composed music and lyrics for the most nostalgic tribute to New York ever, his famous Manhattan Towers.

This man, of course, is Gordon Jenkins, new to us at Columbia Records. but a favorite of music lovers for more than twenty-five years.

Jenkins is a poet, musician, traveler, carpenter, photographer, golfer and an individualist. He is also a perfectionist. Jenkins believes there is no such thing as being "too good."

"If a song is really good," he says, "it will be heard. When I wrote Goodbye, people said it was too sad. But Benny liked it."

Listening to this new album by Gordon Jenkins is more fun when you know some of the rules Gordon sets for himself at the outset of a project. Jenkins' First Law is to arrange a melody for orchestra with the lyrics in mind at all times. His orchestra plays the words as clearly as if they were spoken. His famous countermelodies, so outstanding on this record, are written with a composer's art for independent melody, yet they never intrude upon the basic tune. Jenkins also features the clarinet often, because he likes it (and used to play it), and the piano, which he plays on some of these Hawaiian sonas.

Gordon's beautiful scoring of these Hawaiian songs is as unique and surprising as are all his musical accomplishments. Without using guitars or ukuleles, he suggests these typical sounds of Hawaii. Listen, for instance, to the strings in To You Sweetheart, Aloha, playing like a band of ukuleles.

As always, his program is a marvelous mixture of nostalgia and invention, music you know and enjoy, played by a man who has something new to say about it.

---IRVING TOWNSEND



The 50 Guitars of Tommy Garrett

In A Brazilian Mood



The Girl From Ipanema
Fly Me To The Moon
(In Other Words)
Summer Samba (So Nice)
Samba For Yolanda
How Insensitive
Samba De Orfeu
Guantanamera
Desafinado
Carioca







The 50 Guitars of Tommy Garrett

Arranged by Ernie Freeman

In A Brazilian Mood

SIDE 1

The Girl From Ipanema

1:59 A. Jobim — N. Gimbel — V. DeMoraes, Duchess Music Corp./BMI

Fly Me To The Moon (In Other Words)

2:18 B. Howard, Almanac Music, Inc./ASCAP

How Insensitive

2:28 A. Jobim — N. Gimbel — V. DeMoraes, Duchess Music Corp./BMI

Summer Samba (So Nice)

2:36 M. Valle - P. Valle - N. Gimbel, Duchess Music Corp./BMI

Guantanamera

3:20 Arr. & Adpt. Freeman — Garrett, Warner — Tamerlane Publishing Corp./BMI

SIDE 2

Carioca

2:56 Youmans — Kahn-Eliscu, T. B. Harms Co. — Anne-Rachel Music Corp./ASCAP

Samba For Yolanda

2:24 G. Hardin — T. Garrett, Warner — Tamerlane Publishing Corp./BMI

Samba De Orfeu

1:59 Bonfa — Maria, Anne — Rachel Music Corp./ASCAP

Desafinado

2:30 Jobim — Mendonca, Hollis Music. Inc. — Bendig Music Corp. — SDRM/BMI





Begoña Uriarte – Karl Hermann Mrongovius

Seite 1

Sergej Rachmaninoff

1873-1943

 Suite Nr. 2 op. 17

 Introduction-Alla marcia
 5:12

 Valse-Presto
 7:40

 Romance-Andantino
 6:48

 Tarantelle-Presto
 7:28

Seite 2

Witold Lutoslawski

1913

Variationen über ein Thema 5:25 von Paganini

Ferruccio Busoni

1866-1924

Duettino concertante 7:52 nach Mozart Allegro assai

Robert Schumann

1810-1856

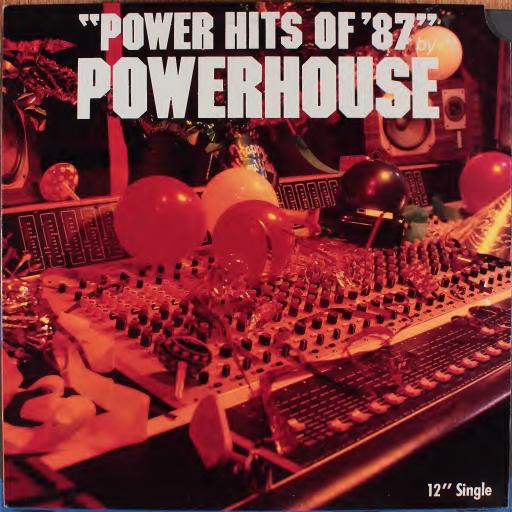
Drei Studien (aus den sechs) 9:00 in Kanonform op. 56 Nr. 4 As-Dur-Innig Nr. 5 h-Moll-Nicht zu schnell

Nr. 6 H-Dur-Adagio

Duo Mrongovius an zwei PETROF-Konzertflügeln



Stereo-Aufnahme im Mai 1980 Aufnahmeort: Spiegelsaal des Schlosses Jetzendorf Produktion: URGOS Aufnahmeleitung: Reinhard Hamacher, München Tontechnik: 10,sef Jirasek, Prag Gestaltung der Plattentasche: Christian Wolf, München Herstellung: TELDEC



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Pleasure Principal

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Jump Start My Heart (R. Calloway/V. Calloway)

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You Keep Me Hangin' On (E. Holland/L. Dozier/B. Holland) © 1986 MCA Records Stone Agate Music Corporation (BMI)

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Cross My Broken Heart

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Halk to Nio

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You Give Love a Bad Name

(J. Bon Jovi/R. Sambora/D Child)

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I Didn't Mean to Turn You On

Seaside Tuna Mix

Jacket Made in Canada

(J. Harris/T. Lewis)

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Executive Producers: Michael Nise, Frank Nise, Dan McKeown for Nise Productions, Inc. Project Direction, Conception & Album Cover Design: Michael Nise for Nise Productions, Inc.
Album Cover Layout: Robin Miller

Cover Photography: Jeff Fusco

Producers & Arrangers: Bobby Eli & Kenny Thomas (2 Tuff Productions) for Nise Productions, Inc. Engineer: Grant Birchard

Recorded & Mixed:

Powerhouse Recording Studios

413 Cooper St.
Camden, NJ 08102.
A Side Mix: Grant Birchard, Bobby Eli and Kenny Thomas

Seaside 'Tuna Mix": Dubby

Lead Vocals: Adrienne "Aje" West, Vera Brown, Cuca, Mark Anthony, David "Googie" Lawrence, Lillian Narodowski, Terri Bagwell, Grant Birchard, Kenny Thomas

Keyboards: Kenny Thomas Additional Keyboards: Grant Birchard

Programming: Kenny Thomas Guitar: David "Googie" Lawrence

Additional Guitar: Bill Cribben Bass Guitar: Tré Gardener

Drum Programming: Bobby Eli Percussions: Kenny Thomas

Background Vocals: Adrienne "Ajé" West, Vera Brown, Cuca, Kenny Thomas Additional Background: Tré Gardener, Bobby Eli

Special Thanks: To our Spiritual Advisor Abdu Funquarim D.D.F.

(Doctor of Digital Funk)

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PR2





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Zoo's next

SIDE B:

SIDE 2: OPENING BIT / DeBella **UNDERWEAR STRIPS**

HAPPY BOY / The Beat Farmers **CHANNEL 1 NEWS** / Mark the Shark **BOYS WANT SEX IN THE** MORNING / Uncle Bonsai A DAY IN THE LIFE OF PHIL

COLLINS / Chip Horaneck YOU'RE STILL NOT SAFE IN A JAPANESE CAR / Jumpin' John Goldsmith WMMR NEWS TEAM

> THE ZOO AND YOU / The Stupendous Squawktones MORTY'S TRAVEL

/ Amnesia Int'l WALK ON THE MILD SIDE / **Big Daddy Graham** (featuring Karen Skene as the "Credit Manager") **CHANNEL 1 NEWS** / Mark the Shark DONKEY DICK / Judge Dread

ELEPHANT MAN OF LA MANCHA

A COWBOY NEEDS A **HORSE / The Rhino Brothers**

CHANNEL 1 NEWS / Mark the Shark

I WANNA BE A LIFEGUARD / Blotto

BRAT X CHRISTMAS STORY / Captain Cranky

CHANNEL 1 NEWS / Mark the Shark

SPECIAL BONUS: DO YOUR OWN MONDAY MORNING **BLUES / Action Jackson** Quigley

THE CREDITS:

Album produced by: Clay Heery (Who?). Mastered by: Steve Lushbaugh Album concept by: Mark the Shark. Cover photo by: Paul Crane / Standard Photo. Cover design by: Al Feuerstein. Executive producers: John DeBella, Mark the Shark, Chip Horaneck. Violin on "Underwear Strips" produced by: Phil Collins.

THE MORNING ZOO IS:

John DeBella: vocals, Mark the Shark: news and production, Chip Horaneck: cueing, producering, and eating, Clay Heery (Who?): happy thoughts, Jack Strap, Howard Eskin, and Rod Carson: not on this album.

SPECIAL THANKS TO:

Mr. Mike Craven, V.P. and General Manager of WMMR Fred Yutz Action Jackson Quigley Vern the Fern Roger Wilko Dallyn Pavey and Stormin' Norman, the love god R.C. Staab, Philadelphia Film Office Nick, the Hot Dog Man (for the pretz), and 2,225,000 listeners!

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Side" by Lou Reed), new words by Big Daddy Graham and Andy
'Tackman, produced by Rifch Clark at Fundamentally Sound □
"The Zoo and You" written by Gary Anderson, produced by James
Kelly for Epsilon Productions □ "You're Still Not Safe in a
Japanese Car" published by Painted Desert Music BMI / Sweet
Carolina Music BMI □ "I Wanna Be A Lifeguard" and published
1990 by Blottones Music, ASCAP □ "Boys Want Sex in the Morning" 1986 Life Tunes ing" @ 1986 Liu-Tunes

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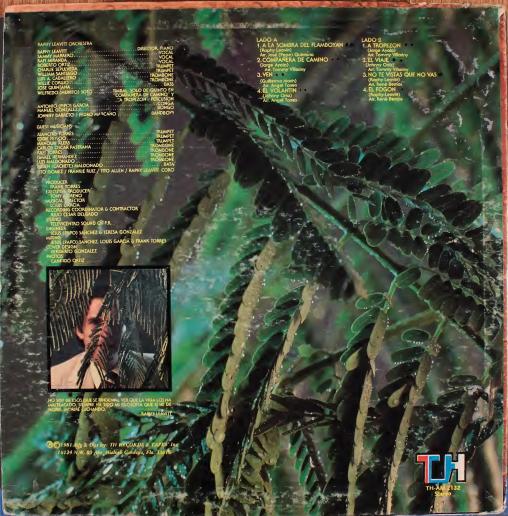
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Raphy Leavitt

La Selecta







"MUSICA DE BAILE" Orquesta Super Colosal

Musica De Baile means music to dance to, music to set your reflexes responding rhythmically to the call of the dance. Musica De Baile, as presented here, is the authentic dance music of Cuba. This is the music you will hear in any night club, ballroom or casino on the island. The Orquesta Super Colosal may sound like a mouthful, but is "typica" of the type of musical aggregation that can be heard playing this dance music.

The songs played may sound unfamiliar, but it really doesn't matter. The melodic line is easy to follow and the sensation you feel comes from the beat, that persistent, unrelenting and always contagious beat. You will hear the musicians sing the fyrics to the songs in unison. This too is typical of the Cuban "typica" band. You may not understand the lyrics, but then this again is unimportant; the lyrics are simply another way of transmitting what is the foundation for the dance—that I talin beat!

In a musical market glutted with albums that purport to be everything from "music to get married by" to "music to get divorced by" it is a welcomed sound indeed to hear music that is designed to do the most basic and expected of things—offer music for dancine!

SIDE A: MIRAME UNA VEZ (Look At Me Once) */ YA ROMPIO LA AURORA (Early Dawn) */ JOVENES DE LA AVISPA (The Wasp) */ LA ATOMICA (The Atomic) */ CHA CHA CHA DEL MEDICO (The Doctor's Cha Cha Cha Cha) */ HE DE BESARTE (I WIII Kiss You) *

SIDE B: MIDIENDO EL PASO (Timing The Step) */ MARUCHITA */ FUMANDO ESPERO (Smoking And Waiting) */ CUANDO TE MIRO (When I Look At You) */ ANSIAS DE CARICIA */ TAPAME (Cover Me) *

If you have enjoyed this album you will want to add these other outstanding recordings of Cuban music to your collection!



CUBA" Jose Fajardo Dro



Native Afro-Cuban Rhythms



an Rhythms Rosendo Ruiz Jr. 1037 Tico LP-105



Tico LP-1049



ENOR TITO RODRIGUEZ

*Also available in dynamic stereo

Tal como indica el título de éste álbum nos complacemos en brindarles un escogido de selecciones musicales creadas exclusivamente con el proposito de que tengan en vuestra discoteca música de baile. Podrán notar que los arreglos al igual que las interpretaciones de todas las obras, son simple y rítmicas. La Orquesta Super Colosal una de las mas conocidas charangas en todos los centros de baile de la Habana, luego de analizar los diferentes publicos en lo que respecta música, llevá e cabo la compilación del contenido de éste álbum.

Algunas de las melodías no serán reconocidas por muchos de ustedes por motivo de que las mismas pertenecen al repertorio original de la Super Colosal, pero siendo las mismas solicitadas continuamente por todos los que gustan de la musica de baile, decidimos sometertas para vuestra aprobación.

Para ustedes, otro álbum más que forma parte de la gran cadena de discos de Larga Duracion Alta Fidelidad TICO. La Orquesta Super Colosal interpreta...MUSICA DE BAILE.

By utilizing the highest standards of meticulous engineering and electronic techniques this recording has also been designed to play on any stereophonic equipment giving an equally true, living sound reproduction. Stereophonic Equipment Will Not Cause This Dynamic High Fidelity Recording To Ever Become Outmoded!



The Sovella 12-18-14 (12-1



- 2. BRISTOL STOMP 3. OUT IN THE COLD AGAIN
- 4. DO THE CONTINENTAL 5. WHY DO FOOLS FALL IN LOVE
- 6. BRISTOL TWISTIN' ANNIE OH WHAT A NIGHT
- 8. HULLY GULLY BABY 9. YOUR LAST CHANCE





SIDE TWO

1. KISSIN' IN THE KITCHEN

2. SAVE ME BABY 3. SHORT FAT FANNIE

4. YOU CAN'T SIT DOWN 5. STOMPIN' EVERYWHERE

6. BETTY IN BERMUDAS 7. DANCE THE FROOG

8. STOP MONKEYING AROUND

9. NO NO NO 10. MAYBELLENE



White doowop gathered momentum during 1959, reached epidemic proportions in 1961 and tailed off by 1964. The bonanza had given us The Skyliners, The Chimes, Dion and The Belmonts, The Devotions; and The Dovells; their mobile harmonies, laced with the nutrition of rhythm and blues, peppered the charts throughout what is now commonly regarded as the real dark ages of pop music. With exemplary timing, Cameo ords, owned by songwriters, Bernie Lowe and Kal Mann, signed up The Dovells in December 1960. Launched simultaneously on the Parkway subsidiary, and the nationally-networked T.V. show American Bandstand, the previously unknown quintet charted consistently; within three years their record sales had exceeded ten million units

Len Barry (lead vocal, born 12 June, 1942), Jerry Summers (first tenor, born 29 December, 1942), Mike Dennis Isecond tenor, born 3 June, 1943), Arnie Satin (baritone, born 11 May, 1943), and Danny Brooks (bass, born 1 April, 1942) came from Overbrook, a predominantly black and Jewish section of Philadelphia. They first joined forces in 1957 but split up and reformed in 1960. Barry (real name Leonard Borisoff), Satin (alias Arnold Silver) and Brooks (e.k.a. James Meely) previously sang with The Cashmeres. The Brooktones and, very possibly, The Bosstones; rightly or wrongly, vocal group fanatics have identified Barry's distinctive high tenor on The Bosstones 'Mope-Itty-Mope' (Boss 401), a ludicrously funny disc which subsequently appeared on the vaingloriously titled Twelve Greatest Golden Oldies In The Whole World Ever (Parkway 7031)

Summers (real name Jerry Gross) and Dennis (a.k.a. Michael Freda). the latest to join the group, were signed to Parkway after auditioning for Bernie Lowe over the telephone. Barry's composition, 'No No No', was not a successful debut but their second disc, 'Bristol Stomp', began a winning streak which few vocal teams have surpassed. Regular appearances on American Bandstand enabled the group to stand out in an era in which there was no dearth of similar outfits. The Dovells grew up among blacks and their vocal style veered naturally towards the street corner doowops of yesteryear. Had they not revealed their true colour on Bandstand there is every reason to suppose that they'd have been just as popular on the R & B charts. Black music animated Barry's devotion and his voice, high but with a husk in the throat, often matched the singers he idolised. Indeed, on the R & B oldies, the group communicates something akin to spirituality. There's a story, perhaps apocryphal, that engineer, Joe Tassia left the switch on as the boys were fooling around during an impromptu break. Bernie Lowe, enjoyed what he heard and asked each member to choose two of his favourite songs for future recording. The group subsequently did justice to 'Out In The Cold Again' (The Teenagers), 'This Little Girl Of Mine' (Cleftones), 'Desirie' (Charts) 'To Make A Long Story Short' (Eddie and The Starlites), 'Trickle Trickle (Videos), 'In The Still Of The Night' (Five Satins), 'Two People In The World' (Impenals), 'Oh What A Night' (Dells), and 'Your Last Chance' (Teenchords). These nine tracks, from the albums 'Bristol Stomp (Parkway 7006) and 'All The Hits Of The Teen Groups' (Parkway 7010), reward close listening. It's a selection of songs which demonstrates The Dovells' incomparable taste in influences. They sing with an obsessive attention to detail and may well surprise listeners familiar only with the group's hit recordings. As Barry himself recalled: 'Sometimes we wore

The singles - it's true - generally called for no vocal expertise beyond an ability to sound enthusiastic about the latest dance step. Still, Barry sings with a grittiness, and the beat, usually propelled by Buddy Savett (tenor solos), Bernie Lowe (piano), Joe Mack (bass) and Bobby Gregg (drums), was a far cry from the castrated rock 'n' roll they played beland Bobby Rydell and other cameo acts, most of whom now rate as the big

gest wimps rock has yet produced. 'You Can't Sit Down', originally a powerhouse instrumental hit for Phil Upchurch (who wrote the tune with Dee Clark), even possessed some of the spirit of fifties rock 'n' roll. Kal Mann added the lyrics while Freddy Bender Igreat name-dreadful sound) supplied those shrill organ riffs. The Dovells' version became their second biggest seller remaining on the Hot Hundred for over four mon ths. The album of the same name (Parkway 7025) featured the songs of Larry Williams, Bobby Bland, Chuck Berry and Huey Smith. They were, as you can imagine, somewhat mauled but whatever The Dovells lacked it wasn't good taste. Their hearts, at least, were in the right place.

After 13 singles, seven albums and eight hits, Len Barry left the group under less than amicable conditions. He preferred black R & B while the rest of the group wanted to pursue a supper-club image. Bass singer, Danny Brooks, had left after 'Bristol Twistin' Annie' and, on Barry's departure, Summers, Satin and Dennis continued recording for Swan MGM, Verve and Event where their disco revival of 'Dancing In The Streets' (Event 216) notched the best-sellers in 1974. Len Barry re emerged as a popular solo singer when 'Lip Syne' - something he'd been doing on Bandstand for the past five years - dented the Hot Hundred in 1965. For the next six months he was the international king of the blue eyed soul as other Decca discs like '1-2-3', 'Like A Baby' and 'Somewhere' crashed the charts. He and The Dovells made smaller waves in other directions: Barry claims to have produced the hit, 'Electric Indian' by Keen-O-Sabe while Jerry Summers and Mike Dennis produced 'Here Comes The Judge' by The Magistrates (top sixty in 1968)

Ambition fulfilled, Arnie Satin, Jerry Summers and Mark Stevens (who replaced Mike Dennis) now appear in Las Vegas as a comedy song and dance trio. Len Barry, nothing if not persistent, also recorded for Mercury, RCA-Victor, Amy, Scepter, Buddah and ABC-Paramount. He no longer makes the trade paper spotlights with each disc but, although he's toned down his James Brown-inspired stage act, he still maintains a heavy schedule of club and disco engagements. Continuing hostility prevents any reformation for rock 'n' roll revival concerts but, for those who enjoyed their work, the best of The Dovells is now encapsulated within the grooves of this handsome twenty-tracker



1979. The Decca Record Company Limited, London

ta House, 9 Albert Embankment, London SE1 7SW, England

Cover design by Laurie Richards Re-Issue co-ordinated by Graham Baker

WARNING Coppingly subsests on all ILCCA GROUP recordings. Any establishment be brackening public performance, copying or incorporation proceedings and incorporation of agraphy public performance, copying or incorporation proceedings and incorporation of agraphy or brancingsom public performance in a comparation of a public performance in the comparation of a pub

US CHART HISTORY

| HOT | | |
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| HUNDRED | R&B | YEAR |
| 2 | 7 | 1961 |
| 37 | | 1962 |
| 27 | 28 | 1962 |
| 25 | | 1962 |
| 82 | | 1962 |
| 3 | 10 | 1963 |
| 50 | | 1963 |
| 94 | | 1963 |
| | HUNDRED 2 37 27 25 82 3 50 | HUNDRED R & B 2 7 37 27 28 25 82 3 10 50 |

Acknowledgments Joel Whitburn's Record Research

great, sometimes we stank

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CR 416

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elie siegmeister

madam to you the face of war with esther hinds and alan manu string quartet no. 3 על נושאים עבריים (on hebrew themes)

with the primavera quartet







AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD

MUSIC OF ELIE SIEGMEISTER

MADAM TO YOU (Langston Hughes)
Madam and The Census Men
Madam and The Minister
Mama and Daughter
Madam and The Fortune Teller
Madam and The Fortune Teller
Madam and The Wing Visitor
Madam and The Wing Visitor

Madam and in ewrong visitor
THE FACE OF WAR (Langston Hughes)
Official Notice
Listen Here, Joe
Peace

Peace The Dove

Esther Hinds, soprano; Alan Mandel, piano STRING QUARTET NO. 3 (on Hebrew Themes) Primavera String Quartet (Martha Caplin, Kathryn

Caswell, Diann Jezurski, Melissa Mell)
1. Andante con moto
2. Vivo; Allegro moderato
3. Tema con variazioni

ELIE SIEGMEISTER (b. New York City, 1909) follows an independent path in composition, working in a modern romantic
idom that is always highly lyrical and communicative, often
spiced with strong dissonances, intrinate infythms, and dramatic,
fok, and jazz elements he has created many works deeply
sogmeisters, they orchestral compositions have been performed by major orchestras throughout he world under such
conductors as Toscanni, Slokweids, Mitropoulos, Maazel, and
Comissiona. His five operas have been produced in France,
Beglum, and Canada as well as in this country in addition he
hundred solv songs, piano music and important scores for
Broadway, Hollywood, and the balley.

Siegmeister has conducted here and abroad, lectured on Amenican music, and written important books. He was a founder of the Amenican Composers Alliance, the Amenican Balack and greens, the Pro-Arte Symphony, the Kennedy Cental Selack Mase: Competition and Colloquium, and the Countel of Creative Mase: Competition and Colloquium, and the Countel of Creative Among his awards and commissions are those from the National Endowment for the Arts, the Guggenheim and Ford Foundations, the Library of Congress, ASCAP, the Baltimore Symphony, the American Wind Symphony, the Pennsylvaria Federation of Mases Clubs, and the one form the Amenican Academy and Institute of Arts and Letters that made this record possible PURWW AC 3 or CET SIS his Sci. CRT SIS D176 and his SYM-

The composer writes: "Langston Hughes, the great black open, was my fined and collaborator for over thirty years. We wrote about Iffly songs together, of which the two cycles MDAM TO YOU (1964) and THE FACE OF WAR (1966) remain my favorites. The first reflects the typical Hughes' earthiness, character portrayal, jole de vivre, and love of common living. Just as his famous Simple' character was the quirtessentablack man, Madern Mberta K. Johnson was the pipela Black woman of the Haffern tenements, spuriky, bright, in love with life, and standing up (long before women's tilt) to all put-downs, over a complete the pipela black woman of the Haffern tenements, spuriky, bright, in love with life, which is the put-downs, over the long through the pipela black woman of the Haffern tenements, spuriky, bright, in love with life, when the langst the long through through the long through the long through t

Like Largeston Hope and under the companies. It haded the Victor of the companies of the concent I had read Hughes poems. The Face of War, which struck me as many the most powerful indictinents of man's brutality to man — especially to the black and brown man — I had ever seen. Working very quickly, I dashed off the songs of the cycle for voice and plano, then orchestrated them so they might be preferred at the saint-layer consert.

"II MADAM TO YOU is a celebration of life. THE FACE OF WAR is an outery sometimes in harsh, almost atonal musical terms, against needless, horrible death on the battlefield. I'd like to brink of these songs as in some small measure an American counterpart of a cycle! I have always deeply admired: Moussoristy's Songs and Pances of Death.

"The THIRD STRING QUARTET (1973) reflects a place whether near the soul (as lives said). My grandfather was Orthodox and an amateur part-time cantor in the synagogue of the tiny Russian village where the family lived before coming to America, but I had rarely made use of this heritage in my music.

"The occasion arcse in 1972, when Temple Astath Jeshruun of Elkins Park, Pennsylvania, commissioned me to write a string quartet that would include traditional Hebrew themes. I was somewhat doubtful at first, but after some research and reflection found four beautiful oid melodic phrases that seemed to lend themselves to development by string instruments. I did not attempt to write Jewish music, but simply my own music which

would take off from these lovely tunes.

"The first movement Andante con moto stems from an ancient Jewish Yemenite chant, quiet and mysterious in character. The music might be described as 'multi-tonal' (a mingling of tonal and atonal) shapes in sonata form.

"The second movement, a scherzo marked Vivo, then Allegro moderato develops two Yiddish chassidic tunes from Eastern Europe. It is quizzical, fantastic-humorous, and perhaps calls to mind an image of upside-down rabbis and enchanted chassidim sailing through the air.

"The last movement, a *Tema* con variazioni (seven of them) builds a sweeping, twenty-measure theme from two Ashkenazic prayer fragments, then transforms it in various ways, ending with a touch of the beginning."

ESTHER HINDS has been acclaimed for her performances in Podry and Bess. Barber's Antony and Cleopatra, and Menott's The £gg, as well as more traditional roles. She appears regularly with the New York City Opera, and has also sung with the Houston Grand Opera, the Spotelor Festival, Buffalo Philarmonic, San Francisco Symphony, and the Boston Symphony Orchestra.

ALAN MANDEL is a highly active performer and recording artist. He has toured the U.S., Europe, Asia, Australia, the Soviet Union, and Africa, and made over 20 recordings, among them an album of the complete piano works of Ives. He is especially esteemed for his dedication to the reportoire of the 20th century.

THE PRIMAVERA STRING QUARTET was founded in 1975 and within two years won the Naumberg Foundation Award for Chamber Music. The quartet has appeared on many major chamber music series throughout the United States, and is in residence at the Queensborough Community College in New York City

This record is sponsored by the American Academy and Institute of Arts and Letters as part of its music awards program. Four cash awards and a CRI recording are given annually to honor and encourage outstanding composers and to help them continue their creative work; Elle Siegmeister was a winner in 1978.



Produced by Carter Human
Ant Direction, Cover ant ⊙Jude's Lemer 1979
MDDAM TO YOU — C.F. Peters Edition (ASCAP): 13° 55°
THE FACE OF WAR — Carl Fischer (ASCAP): 9° 15°
STRING OLDATE NO. 3 — Cut Fischer (ASCAP): 22° 50°
Rigocrifed by David Hancock in New York. December, 1978 and June, 1979.

LC#: 79-750471

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THE LA PLAYA SEXTET

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VOLUME 9

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MARDI GRAS MUSIC FOR DANCING

featuring
TITO RODRIGUEZ
RAY BARRETO
JAIME SABATER





THE LA PLAYA SEXTET

VOL. 9

Side A

ME VOY PA LAS VILLAS
PALO DE CAN A BRAVA
GUAJIRA DANCERS
A BAILAR PACHANGA
YO SOY TU DOLOR de CABEZA

Side B

AGUAR DIENTE CON COCO BAILA MI GENTE CAIMITILLO Y MARANON VUELA VUELA LA PALOMA EL CHA CHA CHA de LAS DOCE









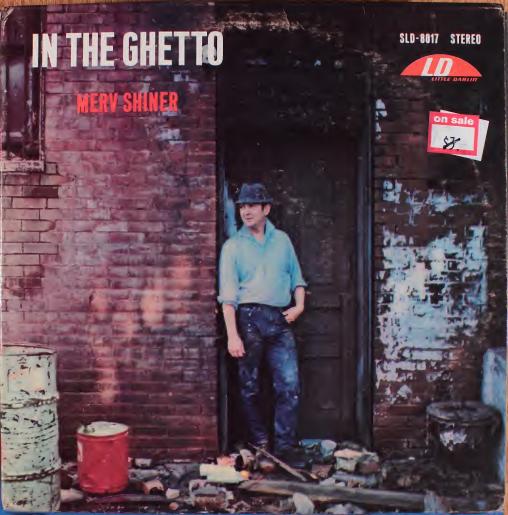
LP - 5025

LP - 5027

LP - 5001

LP - 5015





IN THE GHETTO

A JACK CLEMENT PRODUCTION

IN THE CHETTO MED
WALKING THE STREETS OF THE CITY RASIN STREET MAMA MED MIGRATING TIME AGAIN YOU CAN TELL THE WORLD MAD

BIL BANDIDU

TOO HARD TO SAY I'M SORRY

IF YOU HAD ONLY TAKEN THE TIME

WRINKLED, CRINKLED, WADDED, DOLLAR BILL

CALIFORNIA GIRL (AND THE TENNESSEE SOUARE

Mery Shiner a long-time country music favorite now joins the

Merc is best remembered for his million selling hit on Decca Beyonds of "Here Comes Peter Cottontail", this was followed by

Most recently Mery was heard on MGM Records showing in the national charts with three hits in a row.

This is Mery's first album and Little Darlin' enjoys the pleasure of his company and we are sure you will too.

MERV SHINER





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PERCUSSIVE STEREO

SERIES

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DISNEY MEETS THE WIZARD

ROGER ERICSON AND HIS MEN

WHISTLE WHILE YOU WORK
WE'RE OFF TO SEE THE WIZARD
WHEN YOU WISH UPON A STAR
ZIP-A-DEE-DOO-DAH
OYER THE RAINBOW
SOMEDAY MY PRINCE WILL COME
IF I ONLY HAD A BRAIN
HEIGH HO
GIVE A LITTLE WHISTLE
BIBBIDI-BOBBIDI-BOO



RICHMOND

PERCUSSIVE STEREO



A PRODUCT OF LONDON RECORDS

DISNEY MEETS THE WIZARD

Roger Ericson and His Men

Some of the happiest music ever written (and some af the most ramantic) has come fram movies geared for young audiences-and considering the subject matter in this LP. "Disney films" and "The Wizard of Oz"-we would hasten to add "children-of all ages." The "Oz" apus which gove us the precious antics of Judy Garland, Ray Balger, Jack Haley, Bert Lahr and Fronk Morgan, also gave us same enchanting music including the sang naw synonamous with Miss Gorland, "Over The Rainbaw," The Disney warks have delighted mavie audiences far decades. The music herein represents same of his greatest film triumphs: "Pinocchio", "Song Of The South", "Cinderella" and "Snow White And The Seven Dwarfs."

Captured brilliontly in the perfect sterea of Richmond's advanced sound techniques, Roger Ericson and His Men have recreated the hoppy flavor that such an undertaking would naturally hove. With sparkling effects and stunning sounds designed to bring out the stereo in your life, this LP is bound to be a hoppy listening experience, and grand entertainment to which you will want to return again and aggin

SIDE 1

Band 1 WHISTLE WHILE YOU WORK

From "Snow White And The Seven Dwerfs"

Loud chords and voices (left and right) and a gey piccolo introduce a swinging fun fest between bress (left) and sax (right) until the mood is interrupted by a sudden switch to Latin tempo. Then a return to the original opening with accordion (left) and

Band 2 WE'RE OFF TO SEE THE WIZARD

From "The Wizard Of Oz"
(Harburg; Arlen-ASCAP-1:23)

Here comes the parade! Heer them in the distance (left) as they pass from left to right. Listen for the drum corps, brass, trumpets, flutes end last, but not least, the deep com-peh-pah of the tuba es he huffs and puffs along trying to keep up with

the rest of the marchers. Band 3 SOMEDAY MY PRINCE WILL COME From "Snow White And The Seven Dwarfs' (Churchill: Morey—ASCAP—2:55)

Shimmering strings (right) and harp glissando (left) open this most lovely song from Disney's "Snow White And The Seven Dwarfs". Flutes (left) and chimes (right) lead into the melody once more which is then carried by en oboe (left) and piano (elfo left) and rounded out with the choruses of violins (right).

Band 4 IF I ONLY HAD A BRAIN

From "The Wizard Of Oz" (Harburg: Arlen—ASCAP—2:44)

Who can ever forget those memoreble scenes in the "Wizard Of Ot" when Ray Bolger, Jack Haley and Bert Lahr sang their comical lament. Here, too, Roger Ericson treats this song in the same joviel menner. Opening with piccolo and bess clarinet (left) swinging brass and saxes (right), we hear lively "speaker to speaker" action until a muted trumpet and wood block (right) are heard imitating the Scarecrow's lively dance. Then back to

the beginning once more. Bond 5 WHEN YOU WISH UPON A STAR

From "Pinocchio"

(Washington; Harline-ASCAP-4.10)

Another Disney classic — "Pincochio" gave us this most heart-Another Disney classic — "Pincochio" gave us this most heer-werming and memorable song. Treating this ballad in the only way possible Roger Ericson has used his strings end brass to particuler advantega. After a short introduction in which the high strings (right), harp and bells (left) intone the melody, we usings strings (1981), here and bells (left) intone the melody, we here an allo sax (left) sweetly sounding the middle section of this melody. Now it is the French horn: (right) and pizzicato strings (right) playing egainst a flute chorus (left) who cerry the melody to its finish.

SIDE 2

Band 1 HEIGH-HO

From "Snow White And The Seven Dwarfs"

Drums end bells (right) followed by the brass and flutes march across your speekers, this time, from right to left. Following behind, are the dwarfs, of course, with their merry song. They all perade before you end fade out in the distence (left).

Band 2 GIVE A LITTLE WHISTLE

From "Pinocchio" (Harline; Washington—ASCAP—2:52)

Whistles! All kinds . . . The keynote here is fun end Roger Ericson and His Men do have fun. From the opening piccolo Ericson and His Men do have fun. From the opening piccolo (right) to the swinging big brass (left), we cen hear police whitles, boat whistles end even Jiminy Cricket is there whist-ling for us. This goes on until we hear the ending dialogue be-tween the flutes (right) a glockenspiel (left) and the deep sound of the bassoon (right) ending this happy song.

From "Cinderelle" (David; Hoffman; Livingston—ASCAP—3-10)

Piccolos (left) and bassoons (right) cerry the melody of this easy going song. Lezily the saxes (left) end piano (right) cerry on the melody, backed with the soft patter of the snare drum (left). No hurry heer as the verious instruments chime in to bring this melody to its conclusion.

Band 4 ZIP-A-DEE-DOO-DAH

From "Song of the South" (Wrubel: Gilbert-ASCAP-2:24)

Zip indeed! This sparkling arrangement is so full of zip you herdly ever sit still as the snere (left) starts off this lively tempo. Then crash!!, the whole bend joins in and swings elong until the drums (left) try to halt this heppy time; but the strings (left) cannot be stopped and they go their way only to be in-terrupted by the hand-clapping rhythms of the drum going left

Band 5 OVER THE RAINBOW

From "The Wixard Of Oz"
(Arien; Harburg—A5CAP—7:04)

What a glorious finele to this lend of meke-believe. Strings (left), horns end oboe (right) open, followed by harps and bells (left). Amidst these lush sounds, we ere interrupted by the dwerfs entering (left end right) reminding us of some of the other music we have just heerd. This brilliently conceived er rengement comes to a crystel-cled finish es the chorus and strings romantically fade away.

AUDIO ANALYSIS

The preparation of this "PERCUSSIVE STEREO" album entailed many arduous tasks in order to essure e precision product reflecting the finest sound quality obteinable from e stereo cartridge.

The microphones used in this exclusive process included: NEUMANN M-50, NEUMANN M-49, NEUMANN KM-56. NEUMANN KM-53, TELEFUNKEN 251, AKG C-12, LONDON (custom built) FR-1A, LONDON (custom built) FR-1B.

From 10 channel console mixer (custom built by London) to Ampex 4 Track tape recorder to master lecquer, the utmost care and skill were utilized to insure that the finished pressing had exactly the same frequency cherecteristics as those of the mester tepe, with no loss of fidelity and with no distortion

These discs were menufectured in full eccordance with the standards set by the RIAA and for best results we recommend that stendard RIAA settings on your amplifier should be used. In this way you can be assured of the optimum results and enormous pleasure afforded you by this disc.



Sheila E. Pete Escovedo Tito Puente

LATINA FAMILIA









MAZYNIONS in a series of state-of-the-not performances of the panne incr and pen suitidens recorded in the case the work of the case two weeks of Bill Graham's Willern Theatre in Los Angeles on high quality video and 24 treat digital case (Ed. MAZYNIOUS show becomes a different theme, from the most of Charlies Parker in contemporary Bezillian jezz. The MAZYNIOUS series includes:

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ECHOES OF ELLINGTON, VOL. 1

SHEILA E. - TITO PUENTE - PETE ESCOVEDO LATINA FAMILIA

DJAVAN - IVAN LINS - PATTI AUSTIN BRAZILIAN KNIGHTS AND A LADY

TAL FARLOW - JOHN ABERCROMBIE - LARRY CARLTON LARRY CORYELL - JOHN SCOFIELD ALL STRINGS ATTACHED

RANDY BRECKER + BILL EVANS + ROBBEN FORD + TOM SCOTT FCHOES OF FLLINGTON, VOL. 2

The JAZZYISIONS series is available an VHS videocassette and 12" CDV as well as compact disc, chromlum dioxide cassette and LP vinyl.

Sheila E. — percussian
Pete Escoveda — percussian
Tita Puente — percussian
David Belove — bass
Jody Ente — vocals
Juan Escoveda — conans

Rabbie Kwock — trumpet
Melecio Magdaluya — baritone sax & flute
Rebecca Mauleon — keyboards

Bill Ortiz — trumpet Claytoven Richardsan — vocals Jahn Santas — congas Paul Van Waginingen — drums Wayne Wallace — trombone David Yamasaki — guitar

Producer: Jack Lewis Recarding and Mixing Engineer: Joel 'The Octapus' Mass Digitally recorded live at the Wiltern Theatre in Los Angeles, CA by the Record Plant remate truck.

Mixed and Edited by the Record Plant.

Art Direction: Chris Thompson - Design: David Lou
Tita Puente appears courtesy of Concord Records.

Sheila E. Pete Escovedo Tito Puente I ATINIA

LATINA FAMILIA

Side A

| 1. | Intro - E Medley | (7:54) |
|----|------------------------|--------|
| 2. | Revolt in Cell Block 2 | (6:38) |
| 3. | Brasiliero | (6:52) |
| 4. | Yesterday's Memories, | |

(7:29)

Side B

Tomorrow's Dreams

1. La Cuna (9:58)

2. El Rev Del Timbale (5:11)

3. Suenos de Los Toreros (9:

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Mike Lilly

Wendy Miller





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Banjo and Mandolin Instrumentals

MIKE LILLY and WENDY MILLER "HOT - N - GRASSY"

(BANJO AND MANDOLIN INSTRUMENTALS)

OHS 90068



| TIME |
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| akdown (B. Monroe) 2:15 |
| Valtz ' |
| aymore Pub. BMI 2:53 |
| (Arr. M. Lilly) 2:10 |
| (Arr. Wendy & Mike) 2:25 |
| (Arr. W. Miller) 4:13 |
| TIME |
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| Ailler) Jaymore Pub. BMI 4:43 |
| ag (E. Scruggs) 1:59 |
| Arr. Wendy and Mike) 2:28 |
| on Ball; John Hardy; Rawhide 3:5 |
| kdown |
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| illy) Jaymore Pub. BMI 3:1 |
| t III and IV Ailler) Jaymore Pub. BMI 4 ag (E. Scruggs) 1 Arr. Wendy and Mike) 2 on Ball; John Hardy; Rawhide 3 ddown more Pub. BMI 5 |



Personnel

Mike Lilly - Banjo

Wendy Miller - Mandolin

Ron Murphy - Bass

Bill Napier - Guitar

Mike Lilly - Gultar (Overdubbed)

Tony Stubbs - Guitar (2 Selections) (Overdubbed)

See Album Liner of OHS 90029 for

Personnel on "Hook it" and "Wendys Breakdown"

Front Cover Art Work by Ken Taylor

Recorded at: Old Homestead Studios, Brighton, Mich.

Engineer: John Morris

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oldtime fiddling





1973

RECORDED AT THE NORTHEAST REGIONAL OLDTIME FIDDLE CONTEST & FESTIVAL

NORTHEAST REGIONAL OLDTIME FIDDLE CONTEST AND FESTIVAL

DEDICATED TO NEAL CONVERSE

NEAL CONVERSE!!!!! at 76 years young is the personal embodiment of just about every thing we believe the "authentic" OLDTIME FIDDLER was and should be. Also he is the personification of the tenets and standards which the Northeast Oldtime Fiddlers' Assn dedicated themselves to preserve and promote. Neal, himself a farmer learned from his farming Father in the true "handed-down" manner.

Like so many other members of our association, Neal renewed his interest in fiddling when after about a thirty year dormancy he dug out his old fiddle and as a Charter Member helped to put the organization to-



gether. Fiddling to Neal in the past ten years or so, has been his friend, companion and therapy, and the joy and knowledge it has imparted to thousands is without measure. Still, Neal's advice to the aspiring fiddler is "seek violin training rather than settle for the limitations of a fiddler"

So, dear reader, try to imagine the pride with which we dedicate this album to Neal Converse of Calais, Vermont-a father and a grandfather, a brother and a mentor to everyone who has been privileged to know and hear him, GOOD LUCK, and THANKS, NEAL!

The Association

We welcome you once again to join us and, hopefully, share in our pride, as the Northeast Fiddlers Association presents Album No. 7 of the Northeast Regional Old Time Fiddle Contest and Festival. This event was held at the Barre Auditorium on October 5th-6th of 1973 in Barre, Vt. The tremendously growing response to this Festival is a clear indication of the yearly growth and increasing populations. larity of old time fiddling. All tunes in this Album were recorded in actual competition, exactly as played by the contestant exploiting his or her ability, resulting in what is probably one of the most original recordings of this type that can be presented to give you a splendid assortment of numbers selected from the cross section of the open, intermediate, trick & fancy, junior and senior divisions, the latter featuring a contestant who has earned and been justly awarded the dedication of this Album,

Again we were honored with contestants traveling many miles to participate in this event, including all of the New England States, New York and Delaware, plus our neighboring Canada.

Space does not permit the descriptive details that deserve mentioning in regard to the long hours of voluntary work and planning, performed by the officers and members of this great Association, to bring so unique a recording to reality.

However, the firm belief that you will thoroughly enjoy and approve the wide variety of authentic fiddle tunes featured herein is ample reward for all of the work, planning and care involved.

Happy listening

SIDE A

1. Portsmouth Hornpipe

- Neil Converse '73 Senior Champion, Plainfield, Vt. 2. If All Those Endearing Young Charms Abbott Conway '73 Intermediate Champ. Montreal, Ouc. 3. Snow Deer Donna Myers '73 Junior Champion, Barre, Vt. 4. Ranger's Waltz Leo Murphy, Brewer, Maine 5. Railroad Hornpipe Edward Deschenes, '73 2nd Place Winner
- Intermediate Div. Sanford, Maine 6. Jenny Lynn's Polka Bob Christopher, Bethel, Conn.
- 7. Redwing Melody Morin 2nd Place Junior Division, South Barre, Vt. 8. Cyclone Reel Emile Gregoire, Lowell, Mass. 9. Don Tremaine's Jig Jerry Robichaud, '72 & '73 1st Place Champ Div.
- Waltham, Mass. 10. Saddle the Pony Donna Lavoie, Peterborough, N.H. 11. Rock Valley Jig Camile Dubois, Burlington, Vt.
- 12. French Two Step Sandy Kerin, Montpelier, Vt. 13. Swallow Tail Jig Roma McMillen, '73 3rd Place Winner, Senior Div.,
- Ontario, Canada 14. Portland Fancy Lyn Madison, Northfield, Vt. 15. Waltz of the Leaves Simon St. Pierre, Kittery, Maine
- 16. Good Neighbor Reel Gaston Prevost, St. Hubert, Oue. 17. Black Velvet : Beth Campbell '73 3rd Place Winner, Junior Div. Barre, Vt. 18. Prince County Jig Claude Lachance, Thetford Mines, Ouc.

SIDE B

- 1. Golden Wedding Reel Jerry Robichaud, '72 & '73 1st Place Champ Div. Waltham, Mass.
- 2. Westphalia Waltz Frank Grow '73 2nd Place Winner Senior Div., Waterbury, Vt. Conrad Pelletier, St. Hubert, Oue.
- 3. Debbie's Jig Joel Shimberg '73 2nd Place Winner Intermediate Div 4. Grey Eagle Mt. Vision, N.Y.
- 5. Rambler's Hornpipe John Givens '71 Winner Championship Div. Burford, Ont. Clem Myers '73 3rd Place Winner Champ. Div. Barre, Vt. 6. A & E Waltz
- Anne Yerpe, Wilmington, Del. 7. Connaughtman's Ramblers 8. Spey of Spate Paul Gosselin '72 3rd Place Winner Champ. Div. St. Agathe, Que.
- 9. Grumpy Old Man & Old Woman William Wright, Barnard, Vt.
- 10. Big John McNeil Scott Campbell, '72 Junior & Trick & Fancy Champ. Barre, Vt.
- 11. Flop Eared Mule Raymond Anair, Hardwick, Vt. 12. Minstrels Fancy Ron West '73 2nd Place Champ. Div. Richford, Vt.
- Joe Robichaud, Errol, N.H. 13. Old Moccasin Shuffle 14. Scenes from Finland Woods Aime Mignault '72 1st Place Senior Div. Rouyn, Que.
- Wayne Perry, Stowe, Vt. 15. Little Burnt Potato
- Jean Peloquin, Barre, Vt. 16. Woodchoppers Reel Jim Conners '73 Trick & Fancy Champ. Ottawa, Ontario 17. Nellie Grev

NOTE: Trick & Fancy is not Old Time fiddling, and is a special division







Jerry Salsa Greats water

Abuelita-Willie Color Vocab: He bon Lavie Produced by: perry Madices

Indestructible - Ray Barrello Vocato: Tale Allen-Portuce by: Ray Barrett

Abandonada Fue-Larry Marlow Vocals: I marel Minonda Recording Director: Larry Moslew Produced by: Larry Horlow

Niña Y Geñora - Tito Puente-Maralo Maniquer Mananged unto

Mi Desengente-Roberts Roema Moduced y: Roberts Roema Courtsay of International Records Cafe - Eddie Palmieri-Vocate Ismael Guntomatranged tylldes-Palmeri / Barry Begans Produced by Teldy Reg Country of Tice Precords-

Azucas Marnis - Fedomy Packuco Vicare - Peter Condo Rederiguez Recording Circles - Johnson Packuco Produced by Jerry Marnes

Señora - Bobby Cruz

According Correlor ; Cashear Say V - According to South Wall with the

Soy Boricus-Bobby Valentin Recording Owelow France Conduced by: ferry operation

Acere KO-Sonora Ponceña. Produced by: Larry Harlow Courtesy of Inca Records

Cor by Ricky Ruendo Garbin Art Burton Tony Garbin Esteum Producer Jerry Janucci

Omic 700, resear Laborated modernal inc 7th Ave. HTC. 19 11 - Available on Thack and





A PERSONAL MANAGER (9:25)
Vocel: Angus
Recorded on October 2, 1969
5. REINCARNATION (1:47)
Vocal: Angus
Chorus: The Wordettee
Recorded on February 3, 1970

Recorded on October 2, 1969
4. HEALTHY, WEALTHY & WISE (2:34)
Vocals: Dede, Zhenye & Greg
Recorded on February 3, 1970

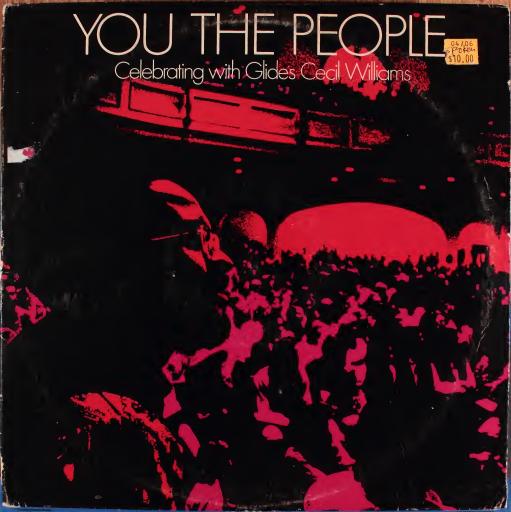
ZHENYA STASHUK: lead guitar, rhythm guitar & vocals

DEDE PUMA: vocals
GREG BUIS: bass & vocals
LES SINGER: drums
ANGUS MecMASTER: keyboards

Photogrephy: Shel Kagan Album design: The Unspoken Word PRODUCED BY SHEL KAGAN

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ATCO RECORDS, 1841 Broadway, New York, New York 10023
DIVISION OF ATLANTIC RECORDING CORPORATION









OU THE PEOPLE You Have the Power - You, You, You the People! And Nothing can

The Rev. A. Cecil Williams has more than a message - he is a style of life, a man of his time; he knows its camplexities. He speaks of poverty, oppression, brutality and racism, when he calls for the people to get it together now. His message is not comforting or reas-

suring. He insists on self-determination for all people whose minds and hadies are imprisoned

"WE NEED A TURNED-ON PEOPLE -- People who believe they have authority and power and who will not sell out their souls ... "This album was recorded live in the sanctuary of Glide Memorial United Methodist Church in San Francisco's Tenderlain district, Since 1966. Cecil and his staff have created Sunday celebrations that attract the disenchanted, the poor, the third world, the disenfranchised - and especially, young drop-outs. The celebration says, "Yeah, Man" to everyone. Glide is an experience. It is new symbols, new ideas, change and spontaneity.

PUT YOUR BODIES WHERE YOUR MINDS ARE! You have the power

This recording is a rare audio experience. Ceril Williams' voice lulls

to feed the hunary. clothe the naked,

free the prisoners Free Mankind

and sways, peaks and valleys, booms and ooooeeee's! Glide has taken down but not abandoned the old cross and has replaced it with new and revised images through light projection - black fist on the cross; people living, doing, celebrating; the Whole Earth - maving forms and colors created by Laird Sutton and his staff. No pulpit: no communion rail. Cecil moves freely about the stage and down among the people as he gets on the cose of dehumanizing forces. "WE AS A PEOPLE HAVE THE POWER TO TURN THE WORLD UP-SIDE DOWN.' For three years he has worked with Meridian West, the mellow Afro-Cuban jazz ensemble heard on this record. Tagether they work spontaneausly, unrehearsed, and have evolved a lively contrast to traditional preoching and worship. Glide's high-energy rhythm-messages came nearer to McLuhan than the old-time church. MAN HAS TO HAVE A STYLE OPEN TO ALL THE POSSIBILITIES OF LIFE!" Three others speak out on this record: The Rev. Lloyd K. Wake, the Rev. Edward L. Peet, and Janice Mirikitani Miller. Lloyd Wake, Glide's Minister af Congregational Life, is an authority on social welfare and housing, is central to Glide's activity in San Francisco's Japanese and Asian-American communities. Edward Peet is Glide's 68 year old minister to the elderly and leader of senior rights protests throughout the State of California. Janice Miller, Cecil's administrative assistant and coordinator in the celebrations, is active in third world movements, and is an accomplished poet. Occasionally, the Glide platform has been open to people who are out front on critical issues of the new age, such as Dr. Price Cobbs, author of Black Rage; Attorney Charles Garry, chief counsel for the Black Panther Party;

David Hilliard, Chief of Staff, Black Panther Party: Dolores Huerta of Cesar Chavez' United Farm Workers Organization; actress Jane Fonda: Adam Nordwall, American Indian leader; and Angela Davis, black revolutionary. Artists, dancers, drama troupes and paets have been invited to present their significant messages, including The Supremes, John Handy, Letta Mbulu, Ann Weldon, Maxine Welston. and poet Sarah Webster Fobio.

"WHEN DREAMS RECOME REALITY THEN YOU'VE GOT SOME. THING GOIN' FOR YOU, AND WHEN IT'S THAT GOOD, ALL I CAN SAY IS OOOOOFFFFF JEFZIS CHRIISTI'

Most important is the Glide cammunity, those who get it on to inspire sociol and spiritual changes.

Glide people are Protestants, Catholics, Jews, atheists, followers of the Hare Krishna movement; they are young, over 30, and old; they are red, brown, black, yellow, white, rich, poor and middle class. They come Sunday mornings from all over to learn what's gaing on. not only in the celebration, but afterward in Glide's Fellowship Hall, Coffee is free, and there's a chance to meet with representatives of revolutionary groups, such as the Black Panthers, United Farm Workers, Soledad Defense Committee, Los Siete de la Raza Defense Committee, Asian-American mavement groups, Gay Liberation, Women's Liberation, and others such as Welfare Rights and Connections (prison change). And the Glide community is you, who listen to this record and feel the newness and excitement: the Glide community is YOU THE PEOPLE

Selections from a GLIDE celebration recorded live

Meridian West Jazz Graup includes Julie Iger, flute: Allen Pimental, percussion; Not Jahnson, bass; Larry Vogt, guitar; Jean Hoffman, piano; and Jahn Waters, saxophone.

*Narrative of the Life of Frederick Douglass, on American Slave, Written by Himself, Benjamin Quartes, ed. Combridge, Mass.: The Belknap Press of Harvard University

**From Hair, words by James Rada and Jerame Ragni. Used with permission of United Artists Music Company, 729 Seventh Avenue, New York 10019

JACKDAUGHERTY

ANDTHECLASSOF

NINETEENHUNDRED

ANDSEVENTYONE



If every exciting album has a theme, the theme here is - music. Music pure and amazingly simple. Music standing on the shoulders of classical, jazz and rock giants, looking ahead. And spiced with the singular deep-eyed perception of Jack Daugherty the composer, and arranger, keyboardist - and producer. Jack Daugherty who puts it all together without electronic gimmickry. And propels it a long step ahead with cooking rhythm sections, the scintillating brass and reed harmonics of a big band, all laced with the lushest of strings. The Class of 1971 is not 1940 revisited, nor 1970 extended. It is a distinct, distilled, heart-sparked amalgamation of both. "Admittedly," Jack says, "I shot for something for everybody." a There are stately, evocative ballads. A Basie bit. Bossa Nova, rock. voices, fiddles. The result—a super-mix that shapes things to come. I How this planned revolution came to pass, Where The Class of 1971 prepped and graduated.

What do you learn playing trumpet in San Francisco strip joints for a couple of years? It's here in the grooves.

And playing your way across the Pacific as a sideman in cruise boat bands? That's here, too. TA tour with Woody Herman's trumpet section? That's really here. Because Jack's roots are iazz. And however many scenes he may have his head into, that's where his heart is. What about the training - the hard, solid background in theory, orchestration, composition?

A sharp ear catches the nuance of composer/teacher Wesley La Violette, and of Mario Castelnuovo-Tedesco. And, particularly the deft conception of the late Henry Russell, "who," Jack says, "finally made it all make sense for me." Several seasons selling exotic hi-fi recording equipment, the electronic knowledge gained, shows in the en masse recording of the album's very large groups. And in the meticulous mix-downs. But could exposure to the upper echelons of business management as a marketing assistant for a large corporation really have any bearing on The Class of 1971? It could. In fact, one of the factors that sets Jack most apart from his producer/musician contemporaries is just this heavy background in business. The tuned-in comprehension of how to get things done. The discipline to match the artistry. The knack for collecting the best people, turning them loose to produce viable product with maximum return on all levels, aesthetic to monetary. 🗈 Arranging all the songs for the Paul Masse album on Liberty was another vital step. So was the stint as a thriving lead sheet writer in Hollywood, putting it all down for rock kids with great ears and no hands to write it. 🗆 A long series of casuals in Palm Springs sharpened self-taught piano technique. And then it happened for real - total immersion in the demo record scene. Take a group. Make an arrangement — even write the material. Produce a demonstration record. Among the recording companies Jack cut records for A&M. Among the groups he discovered are – Carpenters. I "Producing these kids taught me so much, My own album is largely a result of the hours

musical expertise of Jules Chaikin. engineer Ray Gerhardt. It took the weeks of editing. And it took months



all pictured here. A contractor with the The synchronized hands and ears of

D R U G



ABUSE

DRUG ABUSE

DR. FREDERICK B. GLASER

STAFF PSYCHIATRIST (1964-65) AND CHIEF, WOMEN'S ADDICTION SERVICE (1965-66, USPHS HOSPITAL, LEXINGTON, KENTUCKY, AND CLINICAL INSTRUCTOR IN PSYCHIATRY, UNIVERSITY OF KENTUCKY MEDICAL CENTER, LEXINGTON, KENTUCKY, 1964-66.

STAFF PSYCHIATRIST, UNIVERSITY OF KENTUCKY STUDENT HEALTH SERVICE, 1965-66.

ASSISTANT PROFESSOR OF PSYCHIATRY, TENPLE UNIVERSITY MEDICAL SCHOOL, AND DIRECTOR, PARTIAL HOSPITALIZATION SERVICES, TEMPLE UNIVERSITY COMMUNITY NENTAL HEALTH CENTER, PHILA-DELPHIA, PA., 1966-PRESENT.

ROBERT BORRIELLO

I WAS BORN AND RAISED IN FLATBUSH, IN A MIDDLE CLASS NEIGHBORHOOD. AT THE AGE OF TWELVE, I BEGAN EXPERINENTING WITH DRUGS.

DURING THE PERIOD FROM
TWELVE TO SEVENTEEN, IT
WAS A CONSTANT SEARCH FOR
SOMETHING THAT SEEMED TO
BE MISSING.

AT SEVENTEEN, BY COURT ORDER, I ENTERED DAYTOP VILLAGE AND BEGAN TO SOLVE THAT MYSTERY: MATURITY, LOVE AND UNDERSTANDING.

A MEANINGFUL EXISTENCE.

PRODUCER - MEDI-DISC

ENGINEERED BY JOEL FEIN

IT'S YOUR MOVE



| Name | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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Fold Here

Fold Here

PLACE STAMP HERE

Mail to: Fred B. Glaser, M.D. Temple University Community Mental Health Center 1422 West Outario Street Philadelphia, Pa. 19140

- 1. Recognition
 Monarch/Miller/Des Barres
- 2. Got Enough Love*
 Monarch/Miller/Des Barres
- 3. Grim Reaper* Monarch/Des Barres/Pickett/Hyde
- 4. Nightingale

SIDE TWO

- 1. Detective Man Monarch/Hyde
- 2. Ain't None Of Your Business* Hobbs/Anderson
- 3. Deep Down Monarch/Pickett
- 4. Wild Hot Summer Nights Monarch/Hyde
- 5. One More Heartache* Monarch/Hyde

Produced by Andy Johns and Detective except *produced and engineered by Jimmy Robinson—mixed by Andy Johns Recorded and engineered by Andy Johns Assistant Engineers: Doug Rider, John Henning, Deni King, Andy Zane, Pete Carlson

Recorded and Mixed at: Record Plants in Los Angeles and Sausalito, and Sound City. Los Angeles

All songs published by BEVERLY HILLS SOCIETY PUBLISHING CO., INC.(ASCAP)/ PRIVATE EYE MUSIC (ASCAP) except "Ain't None of Your Business" published by BAD BOY MUSIC/HARMONY AND GRITS MUSIC (BMI) Photography: Sam Emerson Design and Art Direction: Kosh Direction: The David Forest Company, Ltd. 7060 Hollywood Blvd. Los Angeles, California 90028 (213) 464-9241

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P. C. 1977 Swan Song Inc., 444 Madison Avenue, New York, N.Y. 10022



DERGIVE

SS 8417 Printed in LLS A



THE UNITED STATES AIR FORCE RESERVE

PRESENTS



FEATURING
BILL HAYWOOD

AIR FORCE RESERVE RECRUITING
(EQUAL OPPORTUNITY)



SOUL FLIGHT IS A VITAL PART OF THE EQUAL OPPORTUNITY PROGRAM AND IS ONE OF THE MOST EFFECTIVE METHODS OF INFORMING THE COMMUNITY OF THE OPPORTUNITIES AVAILABLE THROUGH PARTICIPATION IN THE AIR FORCE RESERVE.

"THE AIR FORCE RESERVE THANKS YOU, THE BROADCASTERS, FOR YOUR SUPPORT OF THE EQUAL OPPORTUNITY PROGRAM."

0.05

- 1 Prior Service (Billy Preston) (5:56)
- 2 Pilots/Navigator (WAR) (6:23)
- 3 WAF (Roberta Flack) (6:03)
- 4 General (Ray Charles) (6:13)

SIDE 2

- 5 Loadmasters (Curtis Mayfield & The Impressions) (6:09)
- 6 Aircraft Mechanic (Bill Withers) (5:52)
- 7 Medical (O'Jays) (6:00)
- 8 NPS High School (Otis Redding) (5:34)

BILL HAYWOOD, A NATIVE OF NORTH CAROLINA, HAS WORKED AS A SPORTS ANNOUNCER; POP MUSIC ANNOUNCER; AND A RHYTHM AND BLUES ANNOUNCER FOR WOL. RECENTLY HE HAS BEEN PROMOTED TO WOL PROGRAM DIRECTOR.

CREDITS

Produced by Command Services Unit, Office of Information, Secretary of the Air Force, under the auspices of Hq Air Force Reserve, Robins AFB, Ga.

Special credits to Sqt Ed Helvey and MSqt Bill Gilmore

PYRAMID RECORDING COMPANY, INC.

in association with THE DENNIS GANIM ORGANIZATION, INC.

PY-9006 STEREO

D.C. LARUL STARRING IN

THE ORIGINAL NEW YORK CAST RECORDING



CONCEPT & BOOK: D.C. LARUE MUSICAL DIRECTORS: D.C. LARUE & ARAM SCHEFRIN DANCE DIRECTOR: D.C. LARUE SETTING & LIGHTING BY: D.C. LARUE D.C. LaRUE's Choreography Restaged by Edward Z. Epstein

SPECIAL GUEST STAR: LOU CHRISTIE

Program:

FANFARE GOING HOLLYWOOD OVERTURE FACE OF LOVE INDISCREET **BROADWAY MELODY** DON'T KEEP IT IN THE SHADOWS (with special guest star: LOU CHRISTIE) **BAD NEWS** O BA BA (No Reino Da Mãe Do Ouro) THE TEA DANCE

PRODUCED BY ARAM SCHEFRIN & D.C. LaRUE FOR D.G.O., INC.

ARRANGED & CONDUCTED BY ARAM SCHEFRIN except "INDISCREET" by STEVE TUBIN & ARAM SCHEFRIN

RECORDED BY GEOFF DAKING at SOUND IDEAS STUDIO "C", NEW YORK CITY assisted by TOM ROBERTS, JAY BORDEN. KATHY DENNIS & D.C. LaRUE COVER PAINTING BY REMO BRAMANTI PHOTOGRAPHY: PETER CUNNINGHAM

(Program subject to change without notice)

Drums: RICHIE CROOKS, GRADY TATE, CHRIS PARKER Bass: STEVE "FONTZ" GELFAND, RON CARTER, WILL LEE Boss: STEVE. "FONTZ" GELFAND, RON CARTER, WILL LEE
CORGGE: WILLIAM KING
Guitars: STEVE KHAN, ARAM SCHEFRIN
Keyboards: STEVE KHAN, ARAM SCHEFRIN
MOSS guythester: STEVE ROBBINS
MOSS guythester: STEVE ROBBINS
ACCEPTED AND ARAM SCHEFRING
ARAM SCHEFRIN, GEOFF DAKING, & STEVE D'ACQUISTO
Trumpers: JOHN GATCHEL, JIM BOSSY, BOB MILLIKAN
JOE SHEPLEY, DANNY KAHN
TORNIBORS: GERRY CHAMBERLAIN, SAM BURTIS, JOE RANDAZZO
SROBE LAWEDNE: AROBERT GERS BLIY KERR,
WOOGAUGHES, JOEL KYFE, LOU MARINI, BILLY KERR
Tabe: GEORGE FLYNN
BOCKGROBE, AND SUTTON, SHARON REDD, MAXINE DDON,
BACKGROUND GOLDS: AND KUTTON, SHARON REDD, MAXINE DDON,

Tube: GEORGE FLYNN
Background social: ANN SUTTON, SHARON REDD, MAXINE DIXON,
LANI GROVES, WILL LEE, LOU CRISHIE, ARAM SCHEFRIN,
GEOFF DAKING, ROBERT ERIC CHILTERN
Arab musicians: ORHAN YEGINSAY, SOUREN BARONIAN,
SHAMIRA AZDA HAIG MAROURIAN
Plano & Windchimes on "THE TEA DANCE"; D.C. LARUE
Sound effects DUARD Z. LEPSEID & TOM ROBERTS
Announcers DR. JERKY (WPIX-FM)
Special thanks to Mr. D'Acquisto





This Side DUB BE GOOD TO ME (Norman Cook's Excursion on the Version)

DUB BE GOOD TO ME (Norman Cook's Excursion on the Hip Hop Version)

DUB BE GOOD TO ME (Single Edit)



That Side DUB BE GOOD TO ME (Smith and Mighty Remix)* DUB BE GOOD TO ME (Smith and Mighty Mellow Mix)* JUST BE GOOD TO ME (Acaptela)

Produced by Norman Cook This Side Remixed by Norman Cook "Remixed by Smith and Mighty Front Coner Paintine, Fenny Schaf Photography: Paul Con Elektra 60921 "Let Them Eat Bungs"



THE JEAN LECCIA INTERPOLATION





THE JEAN LECCIA INTERPOLATION



PAT HENDERSON, LEAD SINGER

JEAN LECCIA

THE SONGS

Drop! 3:24

Lyrics: Ed Whiting Music: Jean Leccia

SIDE ONE SIDE TWO

Good Morning To You 3:18 Carnival 4:01 Lady Rain 4:24

I Can't Live Without You 5:05 I Worship You 3:34

Love Is 3:36 Only A Dream 3:43

Lovely Bird 4:54

Lovelight 3:59 Mother Of Us All 4:07

PRODUCED BY JEAN LECCIA AND EARL GREEN COMPOSED, ARRANGED, CONDUCTED AND PIANO SOLOS: JEAN LECCIA

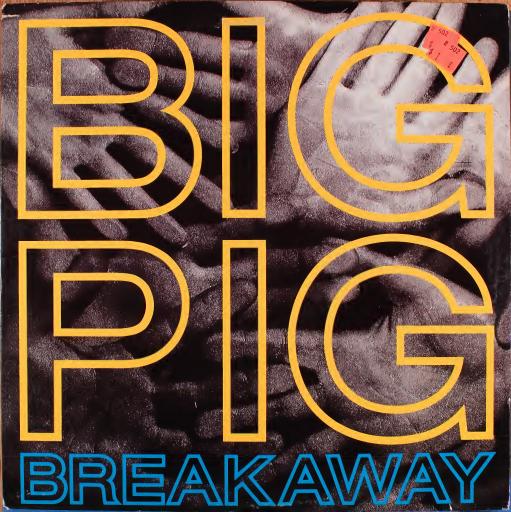
> Production Coordinator: S. Earl Tavares Recorded at MGM Recording Studios, Hollywood, Calif. Engineer: Jack Hunt

Front cover photography: Kendall Ludington Bright

This album is dedicated to Florence Almee whose untiring efforts made it all possible.









BREAKAWAY

SIDE ONE 1. EXTENDED VERSION 2. DUB MIX

SIDE TWO 1. 12" POPPER MIX 2. NEW EDIT

1. PRODUCED, RECORDED AND MIXED BY NICK LAUNAY 2. REMIXED BY ROLL MOSIMANN

(ORIGINAL VERSION APPEARS ON THE A&M ALBUM "BOUK" SP-6-5185)

FRONT COVER PHOTOGRAPHY & DESIGN: CLEH WITER, JOHN WARWICKER & JEREMY PEARCE, GROUP PHOTOGRAPHY / MARKLEBON



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Spice of Lite... top and Ron Daniels



recorded by HOT PROPERTY

'SPICE OF LIFE' SONGS FOR TAP & JAZZ



RECORDED BY 'THE HOT PROPERTY BAND' PRODUCED BY BART ARNTZ FOR BARTISTIC PRODUCTIONS

SIDE ONE

1. CLOGGIN 2:08 • 2/4 Moderate Funky • Tap Novelty (Jason Gullo - BARTISTIC MUSIC B.M.I.) Available on 45 R.P.M. Ed 4663

2. SOMEBODY DONE SOMEBODY WRONG SONG 2:23 • 4/4 Bounce • Tap - Jazz

(L. Bulter - C. Moman TREE Publishing & Press Music Co.) 45 R.P.M. - ED-4568

3:13 • 4/4 Slow • Jazz - Modern Ballet (M. Albert - Fermata International Melodies Inc.)

4. BOOPIE A 2:02 • 4/4 Medium Bounce • Tap · Jazz Novelty (Tony Deluca - BARTISTIC Music Inc. B.M.I.)

5. EASE ON DOWN THE ROAD 2:21 • 2/4 Funky Bright • Jazz (C. Smalls - Fox Fanfare Music Inc. B.M.I.)

6. BANDSTAND BOOGIE 2:00 • 2/4 Bright Jitterbug • Tap - Jazz (C. Albertine - Cherio Corp.)

Producer's Note

Using the most sophisticated and declarate and the second section of the second section when a fresh, innovative sound that is a react to bear and a joy to dance to.
Inspired tunes and fascinating rhythms are enhanced by an exciting array of instruments, including electronic synthesizers, guidras, precussion, hower said strings for annurneedednet circlenes of tone. And as performed by the "Hot Property Band," the music has just that right touch of today. In the second section of the second section of the second section of the second section of the section

Whether performing exercises or routines, whether working alone or as part of a group, sensitive people on the move will relish the versatility and adaptability of "The Spice of Life." Add some spice to your life and dance up a storm with Ron Daniels!

ALSO AVAILABLE ON EDUCATOR RECORDS

EDLPS-10,001-'GERSHWIN DANCES'

EDCAS-10.001 (cassette)

Ten of Gershwin's best songs arranged and recorded for today's popular dance styles. All selections are adaptable for Tap - Jazz - Modern Ballet and Ballroom.

EDLPS-30,001 — 'JO JO'S DANCE FACTORY' with Jo Jo Smith EDCAS-30,001 (cassette)

A very unique sound and dance experience. A combination of Jo Jo's Jazz technique Level I and five exciting songs for Jazz routines

EDLPS-40,001—'RON DANIELS MAKES YOU FEEL LIKE DANCIN'

EDCAS-40.001 (cassette)

A complete Tap dance technique album with one of America's finest Tap dancers. Many selections are useable for dance routines and productions.

EDLPS-40.002-'SPICE OF LIFE' . . . Tap & Jazz with Ron Daniels

EDCAS-40,002 (cassette)

Twelve exciting tunes for Tap and Jazz routines. A very versatile album for ALL styles of dance, EDLPS-40.003-'STEPPIN' OUT' with Vickie Jo

FDCAS-40 003 (cassette)

Ten novelty production routines from some of Broadway's current smash hits, 'A Chorus Line,' 'Chicago,' 'The Wiz.' A very useable record for ALL dance classes.

EDLPS-50,001-'BALLET IN COLOUR'-Barre technique Level I

EDCAS-50,001 (cassette)

EDLPS-50,002—'BALLET IN COLOUR'—Centre technique Level I EDCAS-50,002 (cassette)

Artistic Director-Don Farnworth, A fresh NEW sound for Ballet class work. All compositions are carefully selected and recorded using an array of electronic synthesizers giving that 'fully orchestrated' sound.

Write For Catalogue

SIDE TWO

1. SOUTHERN NIGHTS 2:38 • 4/4 Moderate • Tap - Jazz

(A. Toussaint - Warner - Tamerlane Pub & Marsaint-Music Inc.)

2 VIRGINIA SHAKEDOWN 2:09 • 2/4 Bright • Tap - Jazz

(Bart Arntz - BARTISTIC Music B.M.I.) 3. RON'S TUNE

1:57 • 2/4 Bright Rag • Tap (Tony Deluca - BARTISTIC Music B.M.I.)

2:02 • 2/4 Up-Tempo Bounce • Tap - Jazz - Novelty (Tony Deluca - BARTISTIC Music B.M.I.)

5. DON'T NOBODY BRING ME NO BAD NEWS 2:20 • 4/4 Med. Gospel • Tap - Jazz

(C. Smalls - Fox Fanfare Music) 6. CLOGGIN' 1:58 • 2/4 Moderate Funky • Tap Novelty (Jason Gullo - BARTISTIC Music B.M.I.)

Ron Says

Variety is "The Spice of Life" and this album has music to suit your every dancing whim, from the gently romantic arrangement of "Feelings" to the foot-stomping "Cloggin'."

Bart and I have compiled an assortment of songs that are fun to listen to and that will provide the imaginative dancer with a wonderful apportunity to explore the possibilities of movement. I have created tap and jazz routines for each selection. and my classes have responded enthusiastically to the album's diversity of tunes and tempos.

Music can really be an important source of motivation for the dancer and "The Spice of Life" was conceived with this idea in mind. Teachers will find that the dynamic, up-to-date sound of this recording is easy to work with and that it has a way of bringing out the best in their students.

I'm looking forward to recording many more records for Educator Records, for it is a progressive and exciting company bringing new life to the dance music industry. Keep an eye out for upcoming recordings, and take a look at the other current releases on the Educator Records label, including "Ron Daniels Makes You Feel Like Dancing" for tap technique. I'm confident you will be pleased!

THE 'HOT PROPERTY BAND' IS . . .

TONY DELUCA

All keyboards, electronic synthesizers, trumpet, Flugel horn, vibes, arrangements and original compositions

TERRY BORTMAN Bass Guitar

ED KINSLOW JR.

Drums, Percussion

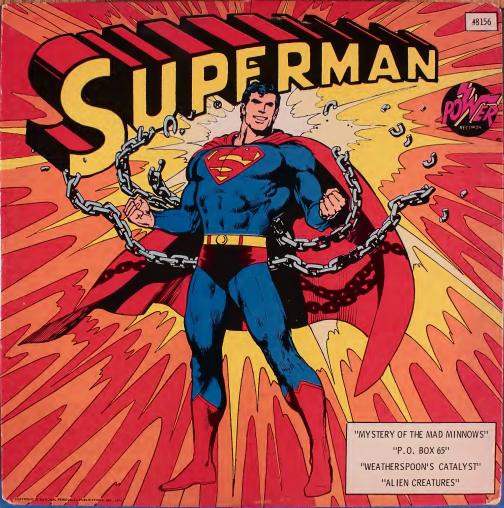
BART ARNTZ Guitars, Arrangements, Productions.

Recorded at: The Sound Room, Upper Darby, Pa. Engineers: Fred & Charley Galetti

Mastered at: Frankford-Wayne - Phila., Pa. Business Affairs: Arthur M. Mann

Album Cover & Design: Joanne Hoffman Special Thanx: Jim Valerio - Billy Kinslow - Harvey Kurshner - Mike Podicin Jr. - Herb Mann-Jason Gullo - all of you groovy people who made this album possible, and of course, M&D.

Educator Rec. 1977



SUPERMAN

SIDE ONE

"ALIEN CREATURES"

Written by - A. Resnick and S. Murray

"WEATHERSPOON'S CATALYST"

Written by - A. Resnick and

S. Murray

SIDE TWO

"P.O. BOX 65"

Written by - M. Thau and

S. Murray

"MYSTERY OF THE MAD MINNOWS"
Written by - A. Resnick and

S. Murray

COPTRIGHT & NATIONAL PERIODICAL PUBLICATIONS, INC., 1878

MENTAL HEALTH MATTERS

a community service radio program from ADAMHA • the Alcohol, Drug Abuse, and Mental Health Administration





MENTAL HEALTH MATTERS, a 15-minute community service radio program, with guests from the Alcohol, Drug Abuse, and Mental Health Administration, is a production of the National Institute of Mental Health for ADAMHA, the Alcohol, Drug Abuse, and Mental Health Administration 5600 Fishers Lane, Rockville, Maryland 20857
DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE Public Health Service

Producer/ Moderator: TOM BOWERS Technical Director: ED BOSWELL Graphic Designer: PARIS PACCHIONE emorie SERIES 798 SEE PRICE CHART

Musicians:
RICKY HINSCH GUIDAT
STRVE BECKELLER GUIDAT
FROW BECKELLER BAS
ROBERT A. MANTEN PLOD. O'TGAIN, SIX
JAC MAINSTROY D'O'RID MAN JAC MAN

SHERLIE MATTHEWS, VENETTA FIELDS, CLYDIE KING

Background Vocals:

Holdin On To you

(DULLY PARTON)

Writing On The Wall

(DEER RICHARDS)

Except for feal

(BONNIE BRAMLETT, DRU LOMBAR)

The first Seen a face

Side II

Can't find My Way Home

The Flame Blunds The Moth

Cant Stay Dece RICHARDS) Momories

BONNIE BRAMLETT)

I would like to express my appreciation and thanks to Joe English for being here when I needed him. To Deke Ritchards for helping net to have blind faith again. To Mike Barnett and his crew for keeping it all together. To Mike Barnett and his crew for keeping it all together, and a very special thanks to Ms. Bunny Wright for keeping everyone and everything that has to do with the making of this album at neven keel. It made it a whole lot easier having another set of honest earn around.

-BONNIE BRAMLETT

Arranged and Produced BY Deke Richards



Art Direction. Diana Marie Kaylan Photography: Antonin Kratochvil. Design: Join Kehe

Capricom Studios, Macon, Georgia

Studio Son Quebec, Montreal, Canada

String Orchestrations by GENE PAGE

All songs BM1 except †ASCAP

Mom and Pops Company Store, Studio City, California

Mastered at Sterling Sound by George Marino.

Engineer: SAM WHITESIDE

Engineer: Tim Hewlings

Assistant: SERGE GAUDET

Engineer: STEVE POULIOT



WARNING: UNAUTHORIZED REPRODUCTION OF THIS RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO CRIMINAL PROSECUTION.

CAPRICORN RECORDS, INC. 535 COTTON AVE., MACON, GA. 31201 D1978 CAPRICORN RECORDS, INC. MADE IN U.S.A.



All mixes of "This Is How We Do It" written by M. Jordan, O. Pierce

"I Wanna" written by M. Jordan

* Produced by Oji Pierce for Oji Adwin Productions & Montell Jordan Remixed by Wing for Wing Funk Productions

& Montell Jordan
Remixed by Wino for Wino Funk Productions
Recorded and mixed at Echo Sound Recordings
Recording and Mix Engineer: Bob Morse

** Produced by Montell Jordan

Recorded at Paramount Studios & Tracks Studios Recording Engineer: Evren Goknar Mixed at Larrabee West Mix Engineer: Kevin Davis Assistant Mix Engineer: Tom Baker Background Vocals: Da Gents

+ Produced by Oji Pierce for Oji Adwin Productions & Montell Jordan

Remixed by Maurice "DJ Mo" Thompson and

Jay "Jay Supreme" Williams

for Barr 9 Productions

Recorded and Mixed at Tracks Studios
Recording and Mix Engineer: Eric White

Keyboards: Allon A. Sams Mastered by Chris Bellman at Bernie Grundman, CA

"This Is How We Do It" contains elements from "Children's Story" (Ricky Walters) Def American Songs, Inc. (BMI) Used by permission. All rights reserved. Performed by Slick Rick. Used courtesy of RAL/Def Jam Records, by arrangement with PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc.

Original versions from the PMP/RAL CD, Cassette and LP "This Is How We Do It" 314 527 179-1/2/4

Incorted Cordan THIS IS HOW WE DO IT

3:59

5:25

4:02

3:47

Thanks to GOD, PMP, RAL/DEF JAM RECORDINGS, family and friends, and all musicians, producers and mixologists. Personal thanks to Oji Pierce and Slick Rick. Peace to Mad Money Entertainment.



Side A

Side B

1 | Wanna (LP Version)**

1 This Is How We Do It (LP Version)*

2 This Is How We Do It (Barr-9 Mix)+

3 This Is How We Do It (Acappella)*

2 This Is How We Do It (LP Instrumental)* 3:44









A NUMBER AND ADDRESS DAMES

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Greg Cahill Marin County (Bay Area) Independent Journal The Usual Suspects' new record, "Reunions" (Suspex), delivers the goods. Producer Tem Stern has come up with an all-star lineup that includes Norton Buffalo, Maria Muldaur, Bianca Thoraton, Pete Sears of the Starship and Larry Dunler.

The songs are a tasteful blend of jezz, folk, ReB and blues, as a tunning showcase for the as at a stunning showcase for the derable talents of Muldaur and Thornton. Anyone who is not moved by Muldaur's shimmering "We'll Be Together Again" or Thornton's sultry, soufful performance on "Let's Make Plans to Meet Again" must be dead.

Burn those Linda Ronstadt-Nelson Riddle albums and put on the Usual Suspects.

THE USUAL SUSPECTS: Reunions Suspex Records

om Stern is at it again. The iconoclastic Marln County record producer recently released his sixth album using a host of the Bay Area's most talented musicians on a deliberately eclectic set of tunes, keyed to the theme of reunions.

From a country workout of 'Pick Me Up On Your Way Down," with Norton Buffalo and Maria Muldaur Joining volces, to a Thelonious Monk tune performed by Stern on banlo, the set veers back and forth between moods waits Med quality of the performances serving as the only real consistency.

The standout track is the old Brook Benton tune, "It's Just a Matter of Time," more than capably rendered by the redoubtable Bianca Thornton. Stern's stubborn refusal to pay any attention to the so-called conventional wisdom of the record industry is a breath of -fresh air and his record will delight discerning listners.

POP RECORDS

Tom Stern's stubborn refusal to pay any attention to the so-called conventional wisdom of the record industry is a breath of fresh air

Joel Selvin San Francisco Chronicle NOT TO MERTION THE LOVELY AND TAL-ENTED, Marie Middaur made it across the GG bridge for the Isaak thing. She's currently psyched about the new Yuani Surpects abum, with Norton Burfalo and the rest of that gang. "I know it sounds croy and like all that California garbage rap, but I'm recording one song that came to a friend of mine in a dream. I hate to say thut it was commic."

Michael Heaton San Francisco Examiner

Philip Elwood San Francisco Examiner

Faraway Places - Tom Stern Production of Bay Area artists (Suspex). This LP's 14 tracks encompass many of the best North Bay Area musicians, vocal and Instrumental, In stellar performances. A concept album. the various instrumental tracks (country, blues, rock, folk) are connected by keyboardist Nick Milo's segments. The production is near-overwhelming, with such artists as Ana Rizzo, Norton Buffalo, Pete Sears, Tony Rice. Larry Dunlap, Maria Muldaur, Bianca Thornton, David Shapiro. Charlie McCarthy and Cal Lewiston rubbing shoulders on all manner of goodies, from Robert Johnson's "Sweet Home Chicago" to Johnny Cash's "Big River" to Shapiro's orchestration of music from the film "Murder At the Vanities."

FAMILY ALBUH: Local record producer Tom Storn has just released a very fine and widely eclectic collection of songe settlited "Beuninen" Performing under the name of the Luus Suspects, see Marie Muldeur, Norton Burfate, Ledy Blacea Thornton, the Starship's Pate Sears, former Tower of Power sideman David Matthews and Ann Rizzo from Mingfish. The record has everything from blues, rock and juz, to hig band country and swing. To get a hold of this brilliant musical melange send a check for \$9.48 to P.O. Box 1557, Saussillo, CA 9960-5557.

Michael Heaton San Francisco Examiner "It looks good, sounds better." Herb Caen San Francisco Chronicle

THE USUAL SUSPECTS
Faraway Places
PRODUCER Tem Stern

Broad range of compositions encompasses country swing, hig band, new age and rock for a tongue-in-check travelog song cycle. Well conceived and executed, the album features Tony Rice, Maria Muldaur, Pete Sears and Norton Buffalo.

Billboard

Variety

The Usual Suspects, a new indic label from the San Francisco Bay Area, lass been launched. Artists working with the fledgling diskery include Taj Mahad, Maria Mahlaur, Oscar Bruwn Jr., Nortun Buffalo, Mark Naffalin, Tuny-Rice and Darol Anger. First releases — "Suspects Sampler" and "Faraway Places" — are set fur this muth.

Bluegrass Unlimited

VARIOUS ARTISTS THE USUAL SUSPECTS

Tomistoma Productions, Waterfront

Special WFS 010
You Can't Hurt Me
No More/ Blue Sea
Blues/The Fiddling
of Jacques-Pierre
Bordeaux/The Old
House/San/Lost
John/He Will Break
Your Heart Bonaparte's Retreat/



Free Little Bird/ Blues For Special Friends

Here's an unusual album which might appeal to only a small number of readers, perhaps. But it's quite good and deserves some mention.

Glanding over the basic of the record's jacket, in noticed also for name well prosession of my record called noticed as the name well argument on my record called the name well prosession of my record called offerent albums, and other on a blums of widey of it ferent music. The Usual Support Teatures the ub-quitous biolograph remember Teatures the ub-quitous biolograph remember (high Country summus Scientification of the Darid Anger, High Country summus Scientification of the Darid Anger, High Country summus Scientification of the Country summus Scientification of the Country summus Scientification of the Country summing names are doubless well known to other Statemen event filter ween't immediately known to me.

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All these diverse states definition is sometime, and the state of the st

Of interest to bluegrass and country fans in general and Pater Rowan fans in particular will be the former Blue Grass Boy and current Green Grass Gingo's four cuts. "The Old House" and "Bonaparte's Retreat" and only one sun but features some wondern not only well sung by Rowan, but features some wondern

ful bluegrass mandolin work played on the mandols. The most truly bluegrass style track on the collection is "Free Little Bird," which features anavyelous troby Bethany Raine, Kathy Kailick and Ana Rizzo. Don Humphins' arrangement of Wade Rainey's "Lost John" lands between old-time country and country blues, and

it's very refreshing. The remaining music is mostly blues, excellently done by objesty who, in general, were born far removed from its roots, but with enough years spent and muscal dues paid to understand it. All in all, this id a neat collection, especially if you know and like any of the players mentioned.

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Tem Stern, record producer for the Useal Exspects

The Suspects' Record

When Tom Stern rounds up the Usual Suspects, he brings together some of the Bay Area's top musicians. Record producer Stern Just released Farauran Places, album number five by the Usual Suspects, (cauring an eclectic blend of pop, jazz, bluegrass, the blues and more Performing on Eduted by Eduted Woodman.

the LP are such local notables as Norton Buffalo, Maria Muldaur, Pete Sears (of the Starship) and Bianca Thornton, as well as a slew

of hot local session players. Although banjo player Stern has yet to see any big bucks from the Usual Suspects first four albums, he plans to produce at least two more LPs with the group. He hopes *Frazucay Places*, released under his own Tomistoma label, will be successful enough to allow him to make even more albums to make even more albums.

"Let's just say I have this vision," Stern comments. "What's wonderful is when the musicians tell me, This

TOM STERN

Biography

Born and raised in Chicago, Tom Stern was 13 years old when he first heard Flatt and Scruggs play "Salty Dog." He was hooked by the sound of bluegrass, and convinced his grandmother to buy him a \$35 Kay banjo. Later, armed with a Pete Seeger songbook, Stern enrolled at the Old Town School of Folk Music in Chicago where he studied and performed for many years. Simultaneously, Tom earned a B.A. degree, and as "an alternative to Vietnam," taught high school English for two years. Still looking for a way to integrate music into his life, Tom moved to the San Francisco Bay Area in 1970 and studied banjo with Sandy Rothman and Rick Shubb. The winter of 1972–73 was spent in Vermont, playing the ski resorts with an oddball trio called the Usual Suspects.

Returning to Marin County, Stern met Michael Bloomfield and the two became close friends. Bloomfield encouraged Stern in his playing (both banjo and guitar), By 1975, Tom landed a job playing with bluegrass great Frank Wakefield, and for the next four years toured the country with his band. They played the usual bluegrass festivals, of course, but also opened for the likes of Jerry Garcia and the New Riders. In 1977 Mike Bloomfield introduced Stern to the producing world when the two co-produced the Wakefield band for Flying Fish Records. Not particularly pleased with the results, Tom next co-produced End of the Rainbow in 1978—a record Stern says he can live with. A year later, Tom did a third and final Wakefield LP with blues producer Norman Dayron, Blues Stay Away From Me.

It was in 1980, having left the Wakefield band, that Tom Stern rounded up the first crew of Usual Suspects, which included bluesman Nick Gravenites, singer/songwriter Peter Rowan and, of course, Michael Bloomfield. That first <u>Usual Suspects</u> album has led to a series of seven—one a year since 1981. <u>Dreams</u> is quite arguably their best effort to date.

All have been produced under the auspices of Tom Stern, a man with a vision—to produce records which "amount to a celebration of cultural diversity There's a kind of apartheid in music these days. Music seems so compartmentalized that there's damn little cross—pollination and exposure of different traditions to the record—buyine public."

Tom Stern's albums are like a breath of fresh air, particularly in these days when popular music is dominated by formula radio. He has consistently ignored the

proverbial "wisdom" of the record industry--the wisdom that says all songs on a record must be allike, that in order to "make it" in the business today you have to pick one style and stick to it, no matter what.

"I sincerely believe that there's an audience for the Usual Suspects," says Stern. "People are tired of being programmed by others—buying a record by the Usual Suspects is definitely a strike for independence!"

<u>Dreams</u> features a beautifully produced folio or booklet containing reproductions of eleven pieces of art, all commissioned to illustrate one song on the album. Suitable for framing, the booklet testifies to Tom Stern's ultimate good taste.

Albums by The Usual Suspects

The Usual Suspects (1981) with Taj Mahal, Mike Bloomfield, Nick Gravenites,
Peter Rowan

It's All Music (1982) with Taj Mahal, Peter Rowan, Frank Wakefield

Above Suspicion (1983) with Peter Rowan, Taj Mahal, Tony Rice, Don Reno

<u>Suspects Sampler</u> (1984) with Nick Gravenites, Al Rapone, Norton Buffalo, Oscar Brown, Jr.

<u>Faraway Places</u> (1985) with Maria Muldaur, Lady Bianca, Norton Buffalo, Pete Sears

Reunions (1986) with Lady Bianca, Maria Muldaur, Norton Buffalo, Ana Rizzo,
David Mathews

<u>Dreams</u> (1987) with Maria Muldaur, David Grisman, Norton Buffalo, Scott Mathews, Bobby Reed, Al Rapone

> Suspex Records P. O. Box 1557 Sausalito, CA 94966

> > ########



THE USUAL SUSPECTS

The first Usual Suspects album sets the trend for their trademark eclecticism with an easy blend of blues, R&B, traditional jazz, C&W, and bluegrass. Tay Mahal Mike Bloomfield, Nick Gravenites, Starsho's Pete Sears, Peter Rowan, and Mark Naftalin are among the familiar names performing. Highlights: Rowan's haunting vocal on "Bonaparte's Retreat," and the moody "Blue Sea Blues," sung by Tay Mahal and accompanied by Bloomfield, the superstar guitar ist of the '60s who died less than three months after this, his last session, prompting the addition to the album of Naftalin's moving "Blues for Special

BACK IN PRINT!



REUNIONS

From the striking front cover to the consistently high quality of the selections Reinlans is a Susperts tour de force. Lady Bianca is back with her own "Let's Make Plans to Meet Again," which is no less than dazzing. She also belts out the Brook Benton classic h's Just a Matter of Time," in a version that perhaps only the Suspects could have done, with elements of country blended with R&B in a pleasing. natural way Maria Muldaur also returns with a Billio Holiday ballad, "We'll Be Together Again," and a Journey" Mr. Buffalo, by the way, shows his wir tuosity here by performing country, blues, and swing guests Ana Rizzo (from Kingfish), Pete Sears (Starsho), and David Mathews (Rower of Power) (1986)



ALL MUSIC

Tay Mahal is back with two gems, including his high

spirited composition, "If My Baby Leave Me," Also notable is Peter Rowan's version of Roy Orbison's

"Working for the Man" and a reggae variation on the country classic "Blue, Blue Cay" Mandolin wizard

Frank Wakefield chips in with an original composition, "OBD," that is both classical and bluegrass

BACK IN PRINT!

DRFAMS

Midnight: sweet dreams, nightmares, tossin' and turnin', these and other things nocturnal compose The Usual Suspects' seventh opus, Dreams. Lady Blanca does two hot new songs. Norton Buffalo. does two swinging old songs, and Maria Muldaur fronts an all-star "dream band" (including David Grisman, Amos Garrett, Pete Sears) for "Back to My Dreams," a song written especially for Maria but never before recorded. Scott Mathews shows his versafility by reprising two hits from Rock's Golden Years Selections). Also: Al Rapone, Bobby Reed, Ana Rizzo and as always, lovely Interludes by Nick Milo. As a special borus, albums and tapes both include a special Insert of high quality reproductions of original art created for Dreams by eleven ton-notch Bay Area artists (1987)

Dear Record Buver:

Thank you for purchasing "Dreams" by The Usual Suspects. We are confident not only that the music will live up to your expectations but that you will appreciate the folio of illustrations accompanying album and cassette. Each

specially commissioned piece of art illustrates one of the songs. Collectively they showcase the talents of eleven of Northern California's premier artists and illustrators.

You should also know that "Dreams" is the most recent release in a series of recorded works that have been produced in limited editions annually since 1981, Like "Dreams " each is an eclectic collection of tasty and

timeless music. Because these albums are available in very limited quantities, we urge you to order your selection soon.

Suspicion

To order, clip and mail coupon with check or money order for \$9.50 for each album or cassette. Send to:

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Reunions

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or M.O. for \$ _____ @ \$9.50 each.

(cassette)

(record)

Dreams

(estepte)



MINITUR SHISPLESON

nently in a wide ranging program. Tay sings a regnae flavored Eats Domino hit. "What a Price" and Browan has never coverded botter than on the both and lyrical Roy Orbison classic. "Dream Baby." Also noteworthy are appearances by two bluegrass superstars: Tony Rice, who was David Grisman's original guitainst; and Don Reno, a great writer and performer co-wrote "Dueling Banjos" (1983)

BACKINPRINT



SUSPECTS SAMPLER

This album inauturated the enocent of theme albums for the Suspects, the theme in this case being "Bright Lights and Fast Lanes" Nick Gravenites, one of the prime movers of the SF music scene of the '60s and '70s, shows his versatility with two original contributions, a blues called "Fantasy World" and a country ballad, "The Eight Pay Clock," Another high light is "Orchids in the Moonlight," from a '30s Astaire-Rogers musical. This type receives a treatment that is equal parts chamber music, pazz, blue grass, and "New Age" And Al Rapone brings down the house with two red-hot Louisiana zydeco numbers Also Norton Buffalo appears for the first time plus Tai Mahai, Pete Sears, and Oscar Brown, Jr.

BACK IN PRINT!



FARAWAY PLACES

On this album, nominated for an '86 Barryne, Mana Muldaur joins the Suspects with "Rip De Janeiro dynamic in her first appearance is Lady Bianca, who iscent of a young Aretha. Norton Buffalo and Pete Sears stand out on an appropriately rowdy trucke song, "Looking at the World Through a Windshield." The record closes with some of the too jazz musi cians in San Francisco playing a big band selection called "1934 At The Varities," (1965)





Revolving Bandstand

TITO PUENTE-BUDDY MORROW AND THEIR ORCHESTRAS Producer: Marty Gold/Executive Producer: Herman Diaz, Jr.

Baia (Ma Baixa do Sapateiro)* (BMI 2:03) I Concentrate on Yout (ASCAP'3:15) Autumn Leaves® (ASCAP/BIEM 3:07)

Hariem Nocturnet (ASCAP 2:40) Kiss of Fire® (BMI 3:06)

SIDE B

The Continental* (ASCAP 2:35) Blue Moon† (ASCAP 2:33) Temptation® (ASCAP 3:28)

So in Love[†] (ASCAP 2:36)
Baby Won't You Please Come Home[†] (ASCAP 2:17)

A REVOLVING BANDSTAND by Tito Puente

A REVOLVING BANDSTAND

A REVOLVING BANDSTAND

Anything I write about this rescording is a labor of love. You see when we talked about making this album, the first thing that came to mind was—will if work? Just imagine, too full orchestras, in other words two completely different rhythm sections and brass sections, not to mention the saxes, individual leaders, different arrangers. The recording was a huge task if only because of the "time fig" — the spit second difference from the execution of a note by one musician to the sars of another musician as much as twenty or thirty feet away; yet they must perform as Key figures in the ultimate success of this recording—the arrangers. The arranging chores swint to fit De uente and George Williams—and what a choicel both men are highly qualified, brilliant musicians with fantastic feeling for color, contract, excitement and the ability to weave a complete story in each arrangement. The transitions from Latin to jezz to big band to the many combinations make the definition where one ends and the other begins almost impossible to discern. The unbelievable results you then't in this recording are, and must always be credited to Mandigave me great backgrounds and fragaring build-kups. Again, to fife Puente and George Williams, my thanks. There's really no other way to let you, the listening public, know my feelings except to say to all those fabulous musicians who made up the wo great bands and all the behind-the-scenes personnel who made this album possible —thankal And now—the downbeatt.

-thanks! And now-the downbeat!

*Special Arrangement by Tito Puente (Special Arrangement by George Williams

Recording Engineer: Bob Simpson Designer: Dick Smith Photographer: David B. Hecht Art Director: Acy Lehman

TMK(S) @ Registered + Marca(s) Registrada(s) RCA Corporation © 1974, RCA Records, Naw York, N.Y.



THE BEST OF

SKAT TALK* MARK COLBY

GOOD MORNING!** WILBERT LONGMIRE

DeShufflin, inc. (Worldwide Administration by Wayward Music Inc.) (ASCAP) FIRST LOVE*** RICHARD TEE

(C. Rainey) Chuck Rainey Music (ASCAP) Sax Solo: Tom Scott

BIG STONE CITY*** BOB JAMES

DeSturtlin, Inc. (Worldwide Administration by Wayward Music, Inc.) (ASCAP)

LET ME KNOW**** JOANNE BRACKEEN

(J. Brackeen) TZ Music, Inc. (BMI) Drums: Jack DeJohnette

SAMBITA* MONGO SANTAMARIA Bass: Eddie Gomez

(J. Aimario & J. Gellarde Mongo Music, Inc. (BMI) Flute: Hubert Laws

- *Produced by Jay Chattaway **Produced by Bob James & Jay Chattaway
- *** Produced by Bob James & Joe Jorgensen Recording & Remix Engineer: Joe Jorgensen Recording a Kemax Engineer; Joe Jorgenson Michael Brecker appears courtesy Arista Records, Inc.

Design: Carin Goldberg & Paula Scher * 1981 CBS Inc. / * 1978, 1979, 1981 Tappan Zee Records, Design: Carin Goldberg & Paula Scher inc., / Manufactured by Columbia Records. CBS Inc./51 W. S2 Street, N.Y., N.Y./"Columbia," are trademarks of CBS Inc., "Tappan Zee," & are trademarks of CBS inc./ Tappan Zee, are trademarks of Tappan Zee Records Inc./ Marcas Reg. WARNING: All Rights Reserved. Unauthorized duplication is a violation of applicable laws.



he Best of Tappan Zee" represents a cut from each of our artists and this album, like the label itself, is a collaborative labor of love, shared by all the artists and musicians who make Tappan Zee "the artist's label."

I first met Hubert Laws in the early Sixties when he was working with Mongo Santamaria and I was working with Sarah Vaughan. It was great to see Hubert and Mongo reunited to work on "Sambita," Mongo's cut included here, produced by lay Chattaway.

On Wilbert Longmire's first album, we used not only New York's finest musicians but real morning birds who brought Mother Nature's musical talent to "Good Morning!" Written by coproducer lay Chattaway, Wilbert's guitar style is showcased here.

During one of our tours in Japan, Gary King and I were fascinated by Mark Colby's improvisational saxophone "scat" talking. It was always a showstopper. When it came time for Mark's second album, Gary wrote the tune "Skat Talk" to incorporate Mark's fantastic "scatting."

Another bass player, Chuck Rainey, wrote and played on Richard Tee's rendition of "First Love." A highlight of this tune is the powerful sax of Tom Scott.

"Let Me Know," written and performed by JoAnne Brackeen, is only a small sample of the incredible piano talent of this musician. Her style is fascinating and it was a great opportunity for me to help bring her music to a wider

Mike Brecker brings his wonaudience. derful strong sax sound to my own "Big Stone City," a tribute to New York City where all our Tappan Zee records were recorded.

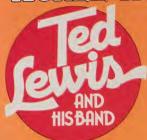
Joe Jorgensen, Jay Chattaway and I have been fortunate to work with such fine, professional, creative and energetic musicians. We are proud of the albums which we put out on Tappan Zee and we sure had a great time making them!

Bob James New York City January, 1981





AJAZZ HOLIDAY



Side 1

A JAZZ HOLIDAY (Overstreet) (c) W 145953 Recorded 3rd April 1928 2:50 SHIMME SHA WOBBLE (Williams) (c) W 146642 Recorded 16th July 1928 2:57

MY MAMMA'S IN TOWN (Firsch, Panico & Nuzzo) (b) W 142275 Recorded 3rd June 1926 2:58

SAY! ARABELLA (Kahn & Fiorito) (a) W 140715 Recorded 23rd June 1925 2:55

GLAD RAG DOLL (Ager, Dougherty & Yellen) (c) W 147432 Recorded 13th December 1928 2:53

BUGLE CALL RAG (Pettis, Meyers & Schoebel) (b) W 142950 Recorded 22nd November 1926 2:55

BAM BAM BAMMY SHORE (Henderson & Dixon) (a) W 141123 Recorded 8th October 1925 2:34

WHERE'D YOU GET THOSE EYES? (Donaldson) (b) W 142272 recorded 1st June 1926 2:31

Side 2

MILNEBERG JOYS (Morton) (a) W 140709 Recorded 22nd June 1925 2:40

SHE'S FUNNY THAT WAY (Moret & Whiting) (c) W147696 Recorded 5th December 1928 3:18 THE CAMEL WALK (Smith & Brymn) (a) W141124 Recorded 8th October 1925 2:40

HELLO! MONTREAL (Warren) (c) W 145797 Recorded 22nd March 1928 2:45

THE NEW ST. LOUIS BLUES (Handy) (b) W 142276 Recorded 3rd June 1926 2:55

THAT CERTAIN PARTY (Donaldson & Kahn) (a) W 141415 Recorded 18th December 1925 2:55

SOME OF THESE DAYS (Brooks) (b)

W 142955 Recorded 23rd November 1926 2:52 THE DARKTOWN STRUTTER'S BALL

(Brooks & Shelton) (b) W 143708 recorded 23rd March 1927 2:31



TED LEWIS AND HIS BAND
(a) includes Dave Klein, Walter Kahn (Trumpet);
Harry Raderman, George Brunies
(Trombone); Ted Lewis, (Clarinet, Alto Sax);
Sol Klein (Violin); Dick Reynolds (Piano); Harry
Barth (Tuba); John Lucas (Drums).

(b) As above plus Tony Gerardi (Banjo, Guitar). (c) As above plus Don Murray (Clarinet, Alto & Baritone Saxes); Frank Ross (Piano) replaces Dick Reynolds.

All vocals by Ted Lewis except 'Some Of These Days' by Sophie Tucker.

Ted Lewis (whose real name was Theodore Leopold Friedman) was born in Circleville, Ohio on June 6, 1892. His brother Edgar was also a musician, a cornettist, and they both played in a local boys band as youngsters. Ted Lewis then played in various vaudeville bands during the period 1911 to 1915 where he doubtless acquired and developed his taste for showmanship. For a while he was a part of a vaudeville act himself in a team known as Rose, Young & Friedman. He acquired his new name when he teamed up with a comedian called Eddie Lewis with whom he appeared harmoniously as Lewis & Lewis, In 1915 he went to New York to work at the College Arms Cabaret before leaving the vaudeville world to play in Earl Fuller's band. In 1917 he formed his own first professional band which he led in various New York restaurants, an engagement at the famous Rector's helping to establish his reputation. The lazy drawling style of his playing and singing in a semi-conversational manner, the expressive hands, the battered top hat and the catchphrase 'Is everybody happy?' were all developed during these early years and earned him the billing 'the high-hat tragedian of

He made the first of his countless recordings in 1919 and his reputation soared. He tourse with the band during the 1920s and soon had a nationwide reputation. In the middle and late twenties he owned his own nightcub in New York plugging his theme song When my baby smiles at me and making a great act of such numbers as Me and my shadow in which Eddle Chester acted as his shadow, miming the Lewis gestures in the background. In this he pionered a popular act that was to be seen in vaudeville and variety all over the world. In addition he enhanced his fame

appearing with or without his band in such revues as the Cremuch Village Follies (1919 & 1921), Ziegdeld's Mednight Froit (1919), Ted Leuis Froit (1922), Aistransian Papearing in Is Evenphody Hoppy (1929), Show of Shows (1929), Here Cornes the Band (1935), Manhattan Merrygo-Round (1937), Hold That Ghost' (1941), Follow the Bays (1944) and even had a film of his life stoy again utled its Evenphody Hoppy in 1943. He was still active in cabaret in 1965. His band and show career lasted for sixty years, so he must have had considerable pull and ability in spitt of his detractors, and he died in New York August

25, 1971.

By about 1933 his band had become a typical sweetsounding orchestra of the time, but the band of the
twenties, as heard in this record, was still full of a strong
jazz filasouning, these tracks show a good preponderance of
jazz titles and on many there is an enho of the soft of band
fazz titles and on many there is an enho of the soft of band
that shows the strong the strong the strong to the strong to the
tracks as Shim-mes-sho-ucable the talents of presumably
such as Murray and Brunies add to the pleasures. Lewis
so Mikesy house kind of clanter-playing may
occasionally be less than inspired, likewise the palmy violin
of Sol Klein but the Lewis vocals now seem a pleasant sort
of eccentricity like W.C. Fields set to music. Certainly there
is enough merit in these tracks to make the famous query,
we can safely reply, on behalf of the band and listener alike
- yes, everyody's happy!

©Peter Gammond, 1980

PRODUCED BY KEVIN DALY Original recordings from The Jennings & Daly Collection

ASV ILIVING ERA

DECCA JAZZ Heritage Series



ANDYKIRK

"INSTRUMENTALLY SPEAKING" (1936-1942)

ANDY KIRK AND HIS CLOUDS OF JOY





ANDY KIRK: "Instrumentally Speaking" (1936 - 1942)

ANDY KIRK And His Clouds Of Joy

- 1. WALKIN' AND SWINGIN' (2:38-ASCAP) 2. MOTEN SWING (3:08-BMI)
- 3. LOTTA SAX APPEAL (2:57-ASCAP) 4. GIT (3:D4-ASCAP) Vocal Cherus By Ben Thiggen
- S. FROGGY BOTTOM (3:09-ASCAP) Vocal Chorus By Ben Thissen
- 6. STEPPIN' PRETTY (2:50-ASCAP) 7. WEDNESDAY NIGHT HOP (3:DS-ASCAP)

- 1. IN THE GRODVE (3:02-ASCAP) 2. MARY'S IDEA (3:00-ASCAP)
- 3. FLOYD'S GUITAR BLUES (3:04-BM1)
 Guitar Solo By Floyd Smith
- 4. RIG JIM BLUES (2:S4-ASCAP) S. RING DEM BELLS (2:48-ASCAP)
- 6. BODGIE WODGIE COCKTAIL (2:4S-ASCAP)
 Plano Solo By Konneth Kersey
- 7. McGHEE SPECIAL (2:S3-ASCAP)
 Featuring Howard McGhee Dn The Trumpet

Collator: Fronk Driggs Under Supervision Of Milt Gobler Collected From Decca Record Library

Side Dags WALKING AND CHUNCING (A) MOTEN SWING IS LOTTA SAX APPEAL (A) FROGGY BOTTOM (C) STERRIN' PRETTY (C) WEDNESDAY NIGHT HOP (D) Side Turn IN THE CORNEY (D) MARY'S IDEA (E) FLOYO'S GUITAR BLUES (F) BIG HM BLUES (C) RING DEM BELLS (H) BODGIE WOOGIE COCKTAIL (I) MACHEE SDECINI (I)

Mary Lou Williams

Mary Lou Williams

Mary Lou Williams

Flord Smith

Kenneth Kersey Heward McGhce

L. Johnskins-Andy Kirk

Andy Klik

Beeny Moten-Ruster Moten

John Williams-Mary Lou Williams

John Williams-Mary Lou Williams

Mary Lou Williams-Oick Wilson

Mary Lou Williams-Harry Lawson

Ouke Ellington-Irving Mills

(A) Harry Lawson, Paul King, Earl Thompson, trumpets; Ted Donnelly, trombone; John Williams, alto sax; John Harring-ton, alto sax-clarinet; Dick Wilson, tenor sax; Andy Kirk, baritone sax; Mary Lou Williams, piano-arranger, Ted Brin-son, guitar; Booker Collins, bass; Ben Thigpen, drums. New

- (B) as (A), New York, 3 March, 1936.
- (C) as (A). New York, 4 March, 1936.
- (D) Henry Wells, trombone added; Earl Miller, alto sax added; John Harrington, baritone sax-clarinet replaces Kirk. New York, 15 February, 1937.
- (E) Clarence Trice, trumpet replaces Paul King. New York, 6 December, 1938.
- (F) Don Byas, tenor sax replaces John Williams; Floyd Smith, guitars, replaces Ted Brinson. New York, 16 March, 1939. (G) as (F). New York, 15 November, 1939
- (II) Harry Lawson, Harold Baker, Clarence Trice, trumpets (II) Harry Lawson, Harold Baker, Clarence Trice, trumpets, Ted Donnelly, Henry Wells, trombone; Rudy Powell, John Harrington, alto saxes; Dick Wilson, Ed Inge, tenor saxes; Mary Lou Williams, piano-arranger; Floyd Smith, guitars; Booker Collins, bass; Ben Thigpen, drums. New York, 3

(I) Harry Lawson, Howard McGhee, Johnny Burris, trumpets: Ted Donnelly, Milt Robinson, trombones; Ben Smith, John Harrimeton, alto saxes; Ed Inge, Al Sears, tenor saxes; Kenny Kersey, piano; Hoyd Smith, guitars; Booker Collins, base; Ben Thigpen, drums. New York, 14 July, 1982.

As most people know, Kamsas City played a very important part as a music center in the history of jazz, After New York and Chicago, Kamsas City-from the middle twentler right until World War III-passe birth to dozens of bands, Jazze und small, and forged the coreers of many of the top instrumental stars of the Swing Era.

top instrumental mark of the Swing Eris.

Andy Kirk and His Glouds of Joy Orchestra was one of the most important of the bands whose rise to national fame began in Kunsas City.

Although Andy was born in Newport, Ky, and raised in Denver abegan his professional career there, his spiritual home was in Kansas City. segan his protessional career there, his spiritual home was in Kamsa. Chy. Starting as a tubu player in wishlaid George Morrison's band, Ady heard little jazz in Denver, Athhough Morrison's band had Jimmy Luncedon and to say, Hattle Mod Morrison's band had Jimmy Luncedon and the Chyllen Hattle Morrison's band had Jimmy Luncedon and the Chyllen Hattle Hattle

more excitant mask.

In 1222, And yet Morrison to join Sewort Hally careboa the MoorLa 1222, And yet Morrison to join Sewort Hally careboa the Moorled out of the sammer, And yet want on another hot a Exer Fark. One of
the tool, Table Tare Tare Mad, who had ploved many a job with him dairing the Twenties, Fast, offer a Greathout front to Chicago Palmer with
and Late in 1022. And y joined hidders; hould and yet the next two
proof an another of the Chicago Palmer with
and Late in 1022. And y joined hidders; hould and yet the next two
proof an another on all counter went, soul, technique, and the ability on
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just toesther a cask conifa almost overright.

Towards the end of 1923, Holder began showing a very cental business
antificial and left the band entitler's at one of the control of the c

played out the rest of the contracts.

Saxophomis John Williams from Memphis was brought in on lead alto, a position he was to hold for another decade. He had been leading a band of the contract of the cont

clear of the man's cuty bit were added to the 1997ar.

A forceast acquiriting with Kanes (Cyb mallicale) George E. Lee in the control of the

In the recording studio, everyone was waiting for Andy's pianist Marion Jackson to show up. Finally, Andy asked John Williams to send for his wife Mary Lou to make the session. Mary Lou did and so impressed everyone that she had to make the rest of the sessions to come.

everymen that the had to make the rest of the sessions to come. When Fleisher Henderson heard the Classis of Joy early insmed back. When Fleisher Henderson heard the Classis of Joy early insmed back to New York to ask the cowar of Reedman to use Andy's hourd as the rest of the Classis of the Classis of Reedman to the Classis of the Cl

who had died as a reside of a sudden heart attace.

In 1931, the Clouds of Joy became boute band at Sum Steiffel's Pearl Theatre in Philadelphia. Sum also mranaped Blanche Culloway, and most of the time was seen backing up like the property of the time was seen backing up like the property of the time was seen backing up like the property of the time was seen backing up like the seed at a second to the property of the band away from Andy, to place it under Blanche's baton, but luckily Benied Medic neue through known and fold Andy that Bully Show, prevident of Local &27 was looking for him, and had a summer job available for exchaste Wynwood Beech, and Andy jedally was buck home to a seed.

confortable job.

From that time on, untl Androviend with Joe Gleer's manuscrosts carly in 10% he kept the band with the Conformation of the Confo

Although the Depression was evident throughout the country, it hit Kunsas City-which was wide open, due to the continuing success of Tom Pendergast's reign-with less severity than perhaps any other major

city. Andy played a few panies. After getting paid off in gold by Mr.
Falkerhung at with the Male Control of the Control of th

ab at Okthorm City's Brown Honh. So things weren't too bad for back Kappe research the picture, now a shell Dece accounts and wanted the bade to restaured not carrier than the control of the world of the bade to restaured not carrier than the control of the con-flective Henderson and Louis Amstrona; at Chaeye's Grand Terrise. Fetcher Henderson and Louis Amstrona; at Chaeye's Grand Terrise, Fetcher Henderson and Louis Amstrona; at Chaeye's Grand Terrise, mentany successes in the ballicroms and on the air with their new year, the control of the control of the control of the control of the Pocca to belief to Death the Real Plant Control Alice It too of right reasy, and because a north were before. It was their from that does not reasy the control of the Real Plant Control Alice It too of the control of Andro test a seaso due to it plant to be accounted to the control of the Contro

Walkin' And Swingin' which opens the album is primarily a showcase for the section work of reed and brass and the interplay between them, although Mary Lou has a nice solo spot and Dick Wilson has a brid.

moment.

Moten Swing, the Kansas City anthem, is arranged by Mary Lou and opens with her piano, and follows with solos by John Harrington on clarinet, Ted Donnelly on trombone, Harrington again, Dick Wiston on tenor, and Paul King on trumpet. King was a local Kansas City boy and a swinger, according to Andy.

Lotta Sax Appeal is primarily Dick Wilson's showcase on tenor, with additional solos by Donnelly, Harrington and King.

Git is one of the instrumental novelties which features a vocal by Ben Thiopen with solos by Harrington, King and Wilson. Frogsy Bottom has piano intro and solo followed by solos by Wilson, King and guitarist Ted Brinson, and a vocal chorus by Ben Thigpen.

Wednesday Night Hop is a collaboration between Andy Kirk and Leslie Johnakins, then playing with Cleride Hopkins' band, and is arranged by the latter Blues based, it has a series of solos by Wilson, Donnelly, flarrington, Wilson again, and King and Mary Lou.

neily, Harrington, Wilcon again, and King and Mary Lon.

If the Groot externer a strong sole by Dick Wilcon, Mary's idea is

If the Groot externer a strong sole by Dick Wilcon, Mary's idea in

ments done for the band, and features tools by Domelly. Claricon Tree

remark, Mary Lon, Harrington, and Domelly staff, Claricon Tree

rungel, Mary Lon, Harrington, and Domelly staff, Claricon There

and Ref. In Ellies, the latter written by Harry 'tig Jan,' Lawon, first

tramped for the entire period. Grable Grooting, a virtuous olde on the soliton

wough panes, and is probably the only volo of its kind ever made on that

tentiments. On Ref. Bin Rise Floyd plays unampfiled genitar intro
and the probably the control of the control of the soliton

tentiments. On Ref. Bin Rise Floyd plays unampfiled genitar intro
and the probably the control of the control o

Williams.

Ring Dem Bells is taken faster and features a more barrel-house solo by Donnelly, piano alone, clarinet break by Ed Inge, Dick Wikon, trumpet by Harold Baker, Floyd Smith again on unamplified guitar, and senti-jammed close with open brass and Ed Inge waiting on clarinet.

senti-jammed close with open brass and tal finge wanting on clarified.

The last two selections are vituous solo performances by new inchhers of the band, Broogle B

who had been almost totally unknown up to that point. Howard also arranged his own composition.

The Andy Kirk band syle was set and arranged langete by Mury Lou Williams, who left in 1941 to organize her own combo. During the war years, out-life interest to the present the same years, out-life interesting the same years, out-life interesting the same present that it is the present that the same present the present that the same present that the same present that the same present the same prese FRANK DRIGGS

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KEITH JARRETT: IN THE LIGHT (1033/34)

ENRICO RAVA: THE PILGRIM AND THE STARS (1063)

EBERHARD WEBER: YELLOW FIELDS (1066)

TERJE RYPDAL: ODYSSEY (1067/68)



IN THE LIGHT Keith Jarrett ECM 1033/34

In the Light is a collection of eight pieces written over a six-year pend by pianist/ composer Keith Jarrett. The pieces vary in medium—works for solo piano (with Jarrett performing), a stiming quartet (performed by the Fritz Sonnleitner Quartet), a brass quintet (performed by the American Brass Quintet).

Metamorphosis: a work for flute (Willie Frevogel) and string orchestra (from the Sudlunk Symphony, Stuttgart, conducted by Mladen Gutesha): "Chystal Moment," for four cells and two trombones; a "Short Piece for Guitar and Strings." performed by Ralph Towner, with Jarrett

Short Mece for Guitar and Strings, performed by Ralph Towner, with Jarre conducting: In the Cave, In the Light; a work for piano, gong and percussion (all performed by Jarrett), and strings, conducted by Jarrett

Jarretts recorded oeuvre for ECM has made him one of the most hophy honored and respected musicians of his generation. His recently released Köln Concert (ECM 1064/65) was recently named a record of the year by Time, last year his Bremen/Lausanne Solo Concerts (ECM 1055/27) was given the same honor, as well as being chosen a record of the year by every the New York Times. Downbeal and Jazz Forum



THE PILGRIM AND THE STARS Enrico Rava ECM 1063

The Pitgrim and the Stars is trumpeter Ennco Rava's Irist ECM recording Rava, an imaginative, lyrical player who has had solid expenence in both traditional and more free-form jazz mediums (he's played with such artists as Gato Barbien, the Roswell Rudd Quartet, and Jazz Composers Orchestra), is presented here in a series of eight projent compositions.

Playing important roles on this recording are three ECM mainstays, guitarist John Abercrombie (Timeless. Galeway), bassist Palle Danielson, and drummer Jon Christensen.



YELLOW FIELDS Eberhard Weber ECM 1066

Eberhard Weber, the remarkable German bassist whose Colours of Office was on the most original new recordings of 1874, is heard on his brilliant lollowur. School Fields As with the Colours of New York of School Fields As with the Colours of Indiana Colours of

When the Colours of Chice was released ast year, Stereo Review reported. The overall sound is one of sweeping beauty exquisitely performed, and captured with the impressive technical expertee that has marked all ECM releases to date." Weber has since performed on two other ECM recordings—Ring, along with the Gary Burton Quintet, and Raiph Towner's Soleston.



ODYSSEY Terje Rypdal ECM 1067/68

Several years ago, when Norwegian youland Teje Rypold Inst came to the attention of European audiences. England's Melody Maker wrote: "Why doesn't Miles Daws dump the band he's got now and hire the whole Norwegian band with which Rypold works? Teje Rypold is, without a doubt just the man for him."

Since then, Rypdal's reputation has grown on both the continent and in the United States as one of the most original and imaginative guitarists to emerge in the 70s. With Cdyssey his most important work to date, his emergence before a wide audience seems assured

Rypdal first achieved recognition in Europe while performing with Jan Garbarek's group duning 1970 and 1971. Two of his ECM recordings have been released in this country. What Comes After (1031) and Whenever I Seem to be Far Away (1045).

| | SIDE 1 | SIDE 2 | |
|------|---|--|------|
| 1:58 | TOUCH (Eberhard Weber) from ECM 1066 YELLOW FIELDS Eberhard Weber | OVER BIRKEROT (Terre Rypdal) from ECM 1067/68 ODYSSEY Terre Rypdai†† | 4:42 |
| 5:26 | *FUGHATA FOR HARPSICHORD (Keith Jarrett) from ECM 1033/34 IN THE LIGHT Keith Jarrett† | PARKS (Enrico Rava) from ECM 1063 THE PILGRIM AND THE STARS Enrico Rava†† | 1:45 |
| 1:27 | DARKNESS FALLS (Terje Rypdal) from ECM 1067/68 ODYSSEY Terje Rypdai†† | THE COLOURS OF CHLOE (Eberhard Weber) from ECM 1042 THE COLOURS OF CHLOE Eberhard Weber† | 7:45 |
| 5:45 | BLANCASNOW (Ennco Rava) from ECM 1063 THE PILGRIM AND THE STARS Enrico Rava†† | *SHORT PIECE FOR GUITAR AND STRINGS (Keith Jarrett) from ECM 1033/34 IN THE LIGHT Guitar: Raiph Towner String Section of the Sudfunk Symphony Orchestra. Stuttgart Conducted by Keith Jarrett† | 3:52 |



Produced by Manfred Eicher
*Produced by Manfred Eicher and Keith Jarrett
an ECM PRODUCTION

Album coordinator: Robert Hurwitz







MARLENE VER PLANCK

Accompanied By
JOE WILDER, trumpet
HERBIE MANN, flute
HANK JONES, piano
WENDELL MARSHALL, bass

KENNY CLARKE, drums Singing

I THINK OF YOU WITH EVERY BREATH I TAKE

ACCENT ON YOUTH

SNUGGLED ON YOUR SHOULDER

(Young-Lambroda • 3'52')

SOME OTHER TIME

IF I LOVE AGAIN

WE COULD MAKE SUCH BEAUTIFUL MUSIC TOGETHER (Manners-Sour • 3'05")

> DEEP IN A DREAM (Van Heusen-Delange • 5'54')

TWO CIGARETTES IN THE DARK (Webster-Pollack • 5'08")

WITHOUT A WORD OF WARNING (Gordon-Revel • 3'24')

YOU LEAVE ME BREATHLESS
(Hollander-Freed * 3'47")

ORIGINALLY RELEASED ON SAVOY MG-12058 RECORDING SUPERVISION: OZZIE CADENA RECORDING ENGINEER: RUDY VAN GELDER

TAPE REMASTERING: JACK TOWERS COVER PHOTOGRAPH: RICHARD STOLARZ COVER ART DIRECTION: REG STAGMAIER TEXT: BOB JONES ALBUM PRODUCTION: GEORGE H. BUCK, JR. PRODUCTION COORDINATOR: WENDELL ECHOLS







ORIGINAL MONO

This album will gladden the hearts of Marlene VerPlanck fans, and sadden the hearts of purveyors of out-of-printalbums-which-sell-for-exorbitant-prices.

This long unavailable collection of American popular songs (originally issued as SAVOY MG 12058) was recorded when Marlene was just beginning her career, in 1956. It makes the point, I think, that our greatest recording artists have been steadfast throughout their careers about quality material, and also about surrounding themselves with only the best players.

For her first solo recording date, Marlene and Savoy Artists and Repertoire chief Ozzie Cadena chose ten songs from just a 12-year period (1932-1944) during the golden age of the American popular song. They also chose the best musicians they could find.

On piano throughout is Hank Jones, who at that time had completed five years with Ella Fitzgerald. It was Hank who contributed the arrangements. Herbie Mann is heard on flute; the ever-eloquen Joe Wilder on trumpet; Wendell Marshall, from Duke Ellington's band, appears on bass; and Kenny Clarke on drums.

My own favorite in the collection is a classic Leo Robin-Ralph Rainger song which lent the original album its title. "With Every Breath I Take" was written for a 1935 Bing Crosby film, Here Is My Hart. According to lyricist Leo Robin, the song's publisher never had much faith in the work, feeling that the word "breath" carried a bad connotation (1) and therefore published itses aggressively than it deserved. Nevertheless, almost fifty years later, it can still bring a tear to the eye as in nourishes the soul. Incidentally, in the same year that Marlene so wisely chose the song, Frank Sinatra made a classic recording of "With Every Breath I Take" with the Hollywood String Quartet.

Perceptive listeners to this album when it was first issued spotted a major talent in development.

It is gratifying to note, some seasons later, that, where great musical taste is concerned, for Marlene, nothing has changed.

How nice for us all!



- Bob Jones, WNEW, New York

The relationship between Marlene VerPlanck and Audiophile has been one of the joys of being in the business. We consider Marlene to be one of the finest vocalists on the scene today and praise from the critics, her peers and her fans substantiate our belief. It is therefore a special pleasure for Audiophile to release Marlene VerPlanck's very first recording which Savoy Records issued with no mention of family name, just MARLENE. It was a terrific beginning and you will enjoy an album that has become a very rare album in collectors' circles. When you listen, you will discover why it is a distrible prize. If you have enjoyed this album, you will want our free catalogues of artists such as Barbara Lea, Dick Haymes, Dardanelle, Mel Torme, Anita Ellis, Bobby Troup, Eugenie Baird, Billy Taylor, Rose Murphy, Larry Carr, and the greatest interpreted of popular song, Miss Madeb Mercer. White to the address below.

- George H. Buck, Jr.





LADO A

YO ESTOY AQUI 5:26 - (PEDRO ARROYO)

FN AMORES TODO PASA 6:50 - (PETER VELAZQUEZ) NO TE VAYAS TODAVIA 5:00 - (PEDRO ARROYO)

LADO B

CON POCAS PALABRAS BASTA 6:38 - (MIGUEL AMADEO)

¿QUIEN VENDRA? TUNN 3:38 - (VICTOR COLON)

LA PRINCESA

3:43 - (DERECHOS RESERVADOS)

DOLPHY STREET INST 7:38 - (DERECHOS RESERVADOS)

PERSONAL

Piano Bajo-Lider Congas Bongo ANDY GUZMAN EDWIN MORALES EDWIN BLASINI . MANUEL NUNEZ CARLOS SIERRATimbal CHAGO MARTINEZTimbal SAMMY RIVERA Timbal CARLOS MARTINEZ Trompeta ERNESTO RIVERA Trompeta FLIUT CINTRON Trombón Trombon JOSE BERRIOS EDGAR CARRION Maracas ICHI SALGADO Guilro Cantante PEDRO BRULL KENNY CRUZ Cantante EDGAR CARRION Cantante

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Cama siempre, gracias a tadas aquellas persanas que han tenido que ver de una farma u atra con nasatros y al pública que nos sigue respaldanda cada vez más y más Gracias también a Carlos Rodríquez y Papa Sanchez de

Tele Sound par su paciencia, y a tadas los D.J.'s de nuestras emisaras de radia que siempre nas dan la mana al elaborar un L.P. año tras año. A tados ustedes

| Graciasi









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OLYMPIA 68



UN REFRAIN (E. Macias J. Demarny)

OHAND ON A UN FRÈRE

(Folklore, arrang' F. Pourcel J. Demarny, E. Macias)

JE T'AIMERAL POUR DEUX

(E. Macias, J. Claudric - E. Macias, J. Demarny)

* AUX TALONS DE SES SOULIERS (E. Macias - J. Demarny)

LES GENS DU NORD

(F. Macias J. Claudric - J. Demarny, E. Macias)

* LA VIE DANS LA VIE

(E. Macias, J. Claudric - P. Cour, J. Demarny)

Accompagné par l'ensemble de MARTIAL AYELA avec

le Grand Orchestre de l'Olympia sous la direction de Jean Claudric ENREGISTREMENT ORIGINAL RÉALISÉ **FN DIRECT** LF SOIR DE LA PREMIÈRE

1968

LE JEUDI 7 MARS

- * DÈS QUE JE ME RÉVEILLE (E. Macias J. Demarny)
- * PRÉLUDE (Solo de quitare) (M. Ayela, J. Claudric)
- * LE FEU DES GITANS (E. Macias J. Peigné)

LES MILLIONNAIRES DU DIMANCHE (E. Macias, M. Ayela J. Demarny, E. Macias)

* YERUSHALA'IM SHEL ZAHAV (N. Shemer)

POUR TOUT L'OR DU MONDE (E. Macias - J. Demarny P - R Rlanc)

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MA MAISON, MA MAISON - COMPAGNON DISPARU - MON AMI, MON FRERE - SOUVIENS-TOI DES NOELS DE LA-BAS - EL

POROMPOMPERO - S'IL FALLAIT TOUT DONNER - NOTRE PLACE AU SOLEIL - OU EST DONC LA VERITE ? - CHANTER - JAMAIS DEUX SANS TROIS - POUR TOUT L'OR DU MONDE - LES MIL-

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J'AI PEUR - JAMAIS DEUX SANS TROIS - POUR TOUT L'OR DU MONDE - TOUT SEIII

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MUSICASSETTE

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MCP 6025 (mono)

Chez PHILIPS

DÉS QUE JE ME RÉVEILLE - LA VIE DANS LA VIE - AUX TALONS DE SES SOULIERS - LE FEU DES GITANS. Nº 437.422















Side A

I Found You

A.Campbell/C.Dodd (J.S Music & Jamrec)

Let Me Be Yours

A.Campball/C.Dodd

All Because of You

There's No Place For You

A.Campbell/C.Dodd (J.S Music & Jamrec)

A.Campbell/C.Dodd (J.S Music & Jamrec)

Where is The Love

A.Campball/C.Dodd (J.S Music & Jamrec)

Side B

Rock On A.Campbell/C.Dodd (J.S Music & Jamrec)

Don't Worry Bout Me A.Campbell/C.Dodd (J.S Music & Jamrec)

> Girl For Me A.Campbell/C.Dodd

10. I Need Your Loving

A.Campbell/C.Dodd (J.S Music & Jamrec) 11. Good Vibes

A.Campbell/C.Dodd (J.S Music & Jamrec) 12. Take Time

Watch Your Step A.Campbell/C.Dodd (J.S Music & Jamrec) A.Campbell/C.Dodd (J.S Music & Jamrec)

All tracks produced by: the "Cava production" team

Musicians:

Drum Programming/Bass/Plano/Kayboard: Trevor "Juggling" T

Rhythm Gultar

Black Steel

Urban Breeza

Victor Cross, Michaile Cross, Don Campbell, Babara Napp

Recording Engineers & Mixing: Trevor "Juggiling" T, Jermaina "Jah-aon" Forda, Fitzroy Blake

All tracks published by: JS Music and James

All Trecks recorded and mixed at Cave Recording Studio, London NW10

MADE IN EUROPE

Marketed & Distributed by Jet Star Records 155 Acton Lane, Park Royale London NW10 7NJ England TEL: +44(0)181 961 5818 FAX: +44(0)181 9



BUTTY BIOWN

Bunny Brown READY FOR THE WORLD

Lovers of music will not find it difficult to recognize the name JOEL "BUNNY BROWN from his work as the lead singer of the Jamalcan vocal group "CHOSEN FEW." Also, Through his many appearances as a session vocalist for some Pop, Rock and R&B top recording stars, including "HEATWAVE" and "CLIFF RICHARD". JOEL "BUNNY" BROWN unique talent continue to crest and soar to limitless heights.

BUNNY BROWN international singer with a seven range octave have returned to Jamaica to once again capture the feel of Jamaica's Reggae music. What place would be ideal to capture this feeling? The University of Jamaican music "STUDIO ONE RECORDS" and the direction of magical and musical producer Clement "Coxsone" Dodd.

This new package titled "READY FOR THE WORLD" features the refreshing mature, yet youthful sounds of BUNNY BROWN performing his own compositions along with a few well covered versions. You will enjoy the special harmonies that are also done by BUNNY displaying his harmony skills.

This is an exciting package and must find it place in the musical collections of all lovers of music, no matter what is their age - Young and old.

LOU GOODEN (The Greatest) Sebastian)

SIDE 1

- 1. Smiling Faces
- 2. Trouble Trouble Hart Roman C. Dadd
- 3. You Can Do It
- 4. Into The Night
- 5. Storyhook Children
- 6. Oh! What A Shame
- 7. Woman

- 8. Cheaters

- 12. Can We Talk?
- 13. You
- 14. Caribbean Girl

PRODUCED BY: C.S. DODD

ALL SONG EXCEPT TRACKS #4, 5, 11, & 16 PUBLISHED BY: JAMREC MUSIC

VOCALS BUNNY BROWN TRACKS # 2, 10, 12, 15 & 17 BACKGROUND VOCAL: PAM HALL & BUNNY BROWN TRACKS #4 & 16 DUET BUNNY BROWN & PAM HALL TRACKS # 5 & 8 DUET BUNNY BROWN & LUCIANO FRACK # 12 BUNNY BROWN & VIN MORGAN ALLOTHER TRACKS

ENGINEER: S. HANNS MIXING ENGINEERS: TRACK #10 STEPHEN STEWART

TRACKS #2, 3, 5, & 16 SYLVAN MORRIS
TRACKS #1, 4, 6, 7, 8, 9, 11, 12, 13, 14, 15, & 17 COLLIN (BULBY) YORK

MUSIC TRACKS: COMPOSED BY C. S. DODD MUSCIC: BY VIN MORGAN & STUDIO ONE ALLSTARS

PACKAGE DESIGN BY: KONCEPT DESIGNS

Distributed by: Coxsone's Music City, 3135 Fulton Street, Brooklyn N.Y. 11208 Tel: (718)277-4166. Fax: (718)348-9074 e-mait editionalcam

Jamaica Recording & Publishing Studio Lid 13 Breniford Rd, Kgn.6 Tel: (876) 960-1298, Fax: (876) 929-8127 e-mail: sowrine@u.l.com/m

- 9. Good Times or Bad
- 10. Weh Yuh Deh Suh Long
- 11. Break Your Promise



STUDIO ONE Musical Treasures available on Cd's & Lp's















SOLP 1116







Side One

L CHART MI COME / CAPLETON

C. Dollyy

Lumbing Down / Inspector Crivity C. Robinson

3. SHOUT PRAISES / AFRICAN D. Flower

4. CHANT ME SOLIG EXTENDED DUB VOX MIX / CAPLETON C. Dolley 5. NO CARBON COPY / CAPLETON

C. Dalley

Side Two

I. I KNOW / DAH CURE I 🗸

2. Say you a wall 1 derican 2 9J

D. Flower

3. NEWS HEADLINE / HILLIARY MAN > 57 C. Williams

4. NO BARBER BWOY CHAIR / GRANTY RUDIS R. Grant

S. DYNA BIG BOY / DETERMINE R. Bennett

All tracks voiced and mixedat Mixing Lab, Kingston, Jamaica. by: COLLIN YORK Arranged by: STUART BROWN – – Produced by: STUART BROWN Musicians: SLY DUNBAR, ROBBJE SHAKESPARE, LLOYDE WILLIS,TONY CREW

Published by: STAR OF AFRICA MUSIC (BMI) and STRONG SURVIVOR MUSIC (CAPLETON) (BMI)
African Star Crew: VAL, GARY, HARRY JOE, EUGINE, MIXI—MIXI, DEBBIE and FATHER STAR

Nuff respect to Barry Green Tree from Miami Florida. Mastered at VP Records by PAUL SHIELDS & CHRIS SCOTT









Bless I On Jak **Aaron 5il**k

| Intro (Ballad Mix) | 01:05 | 8) I am who I am | 04:06 |
|--------------------|---|---|---|
| Babylon falling | 04:03 | 9) See it again | 04:05 |
| Hear I call | 03:38 | 10) Kibba | 04:04 |
| Bless I Oh Jah | 04:30 | 11) Zion high | 04:56 |
| Father told me | 03:44 | 12) Ain't seen loving vet | 03:51 |
| Coming home | 04:32 | 13) Old love | 03:59 |
| Survival thing | 04:15 | 14) Place in your heart | 02:16 |
| | Intro (Ballad Mix) Babylon falling Hear I call Bless I Oh Jah Father told me Coming home Survival thing | Babylon falling 04:03 Hear I call 03:38 Bless I Oh Jah 04:30 Father told me 03:44 Coming home 04:32 | Babylon falling 04:03 9) See it again Hear I call 03:38 10) Kibba Bless I Oh Jah 04:30 11) Zion high Father told me 03:44 12) Jain't seen loving yet Coming home 04:32 13) Old love |

A note from the Executive Producer

"First of all I would like to thank and praise the most high God for blessing me with vision and strength to see this project through. I would also like to thank the very special people in my hife who believed in me and were very supportive of me and also had to put up with my talk, talk, talk, talk over the last ten mouths. I say bless you and I love you all. I say to the people, there is no mountain that's too high, there's no valley that's too low, believe in yourself. No one can stand in your way. Focus on your journey, follow your path, set your goals and execute them with no fear. You must have faith in the Aluighty and He will see you through.

This is our first album produced on the Culture Shock label. We are looking to keep reggae music with a positive message alive and spread it to the four corners of the earth; so sit back, relax and enjoy. Light up a Bob and chill

Thank you.

Keith Simmons

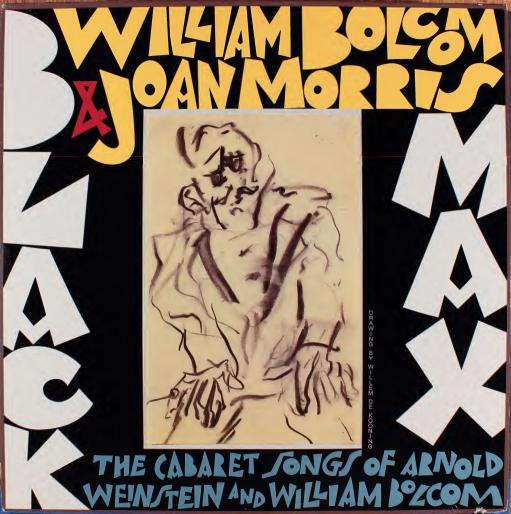
Executive Producer: Keith Simmons
All songs co-produced by: Mikey Chung and
Floyd Smith for Culture Shock Co. Ltd.
Production Coordinator: Adrian Barnes
All vocals recorded at: 321 Strong recording Studio

Distributed by: VP Records Tel: (718) 291-7058 Main Branch: 89-05 138th Street, Jamaica, NY 11435 Distributed by Culture Shock Co. Ltd., in Jamaica

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Aibum Design/Art Direction: Madhukar Dhas Photo by: Chemist photo Kingston, JAMAICA





Recorded Live February 14 and 15, 1985, at Kerrytown Concert House, Ann Arbor, Michigan











Volume Over the Piano Fur (Murray the Furrier) He Tipped the Waiter Waitin

Waitin
Song of Black Max
(As Told by the de Kooning Boys)





Volume I

Places to Live
Toothbrush Time
Surprise!
The Actor
Oh Close the Curtain
George

Public performance clearance ASCAP / BMI

JOAN MORRIS Mezzo-soprano WILLIAM BOLCOM Piano

Produced by Leroy Parkins * Recording Engineer: Don Puluse
Assistant Engineer: David Lau, The Brookwood Studio, Inc., Ann Arbor * Editing Engineer: Thomas MacCluskey * Disc Mastering: Jack Adelman

Thanks to

Willem and Ebine de Kooning for offering his drawing that appears on the cover. The University of Hickings School of Music for providing partial funding for this recording. Deann Relyes. Director, Kernytown Concert House, Roger Amets, University of Hickings School of Husic Recording Services. Bildem SD-III dosneted by King L Keybourd House, Ann Arbor Season Timer. Davied Frank.

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Art Director: J.J. Stelmach + Liner Photos: David Capps, John Shultz Timings: Seh A — 208, 217, 240, 218, 322, 209 • Seh B — 202, 310, 625, 105, 317, 345 TMK(5) ◎ Rejistund • Marcaly Rejistrabily) RCA Corporation • ◎ 1985, RCA Records, New York, NY. • Printed in U.S.A.



Jo Jones Vic Dickenson Gerry Mulligan Lester Young Jim Atlas Doc Cheatham Earle Warren Count Basie Emmett Berry Abdul Ahmed-Malik Coleman Hawkins Roy Eldridge Jimmy Rushing Nat Pierce Jimmy Giuffre Billie Holiday Joe Wilder Osie Johnson Milt Hinton Danny Barker Henry "Red" Allen Pee Wee Russell Benny Morton Dickie Wells Ben Webster Rex Stewart Mal Waldron Eddie Jones Joe Newman Jim Hall Thelonious Monk

THE HISTORIC TELECAST ISSUED COMPLETE FOR THE FIRST TIME!

THE RESOUND OF JAZZ

The CRS television program, "The Sound of Jazz," contained on this disc in its entirety, may well be the best jazz show ever to appear on the tube. It was produced in the days before video tape, when television had to be live. There could be no when television had to be live. There could be no when the could be now that the could be now the could be now that the could be now the could be now the could be now that t

One of the programs in TV critic John Crosby's Zerom Lively Arts' series, the show is a time 1957. Jazz critics Nat Hentoff and Whitney Balliett, who had the artistic control over the program, brought together in one studio the program, and the program reveals all too clearly how important of the program reveals all too clearly how important of the Jazz scene has become in the intervening years the late 1850's, however, many of these glants, such as Colemn Hawkins, Ben Webtere, Pee We missell and Roy Editads.

On December 5, 1987, three days before the telecast you will hear on this record, the mastriams were brought together in the Columbia that the columbia to the

The hallmark of the television program was considered to the control of the contr

It's also remarkable how fresh, undated, the music sounds after more than 27 years. The youthful

West Coast "cool" contingent, Wulliagn, Guffre, Mall and Atlas, all acquit themselves extractly well. The pairing of Giuffre and Russell helped the later open a new phase of his Career. For years, Russell had been dismissed as an eccentric the most harmonically sophisticated performers in

Side One (28.03)

COUNT BASIE ALL STARS: Roy Eldridge, Joe Newman, Joe Wilder, Doc Cheathan, Emnett Berry, trumpets; Vic Dickenson, Dickie Wells, Benny Morton, trombones; Earle Warren, Ben Webster, Coleman Hawkins, Gerry Walligan, saxes; Count Basie, piano; Freddie Green, guitar; Eddie Jones, bass; Jo Jones, druns.

 Fast and Happy Blues (order of solos: Hawkins, Wells, Mulligan, Newman, Basse)

RED ALLEN ALL STARS: Henry "Red" Allen, trumpet and vocal; Rex Stewart, cornet; Vic Dickenson, tronbone; Pee Wee Russell, clarinet; Coleban Hawkins, tenor sax; Nat Pierce, piano; Danny Barker, guitar; Milt Binton, bass; Jo Jones,

2. Wild Man Blues 3. Rosetta (Henry "Red" Allen, vocal)

THELONIOUS MONK, piano; Ahmed Abdul Malik, bass; Osie Johnson, drums.

4. Blue Monk

COUNT BASIE ALL STARS: Same personnel as 1, Jimmy Rushing, vocal, added.

 l Left My Baby (order of solos: Rushing with Webster, Basie, Wells, Eldridge (fluglehorn), Hawkins, Rushing with Dickenson)

SIDE TWO (28:50)

COUNT BASIE ALL STARS: Same personnel as side 1, track 1.

1. Dickie's Dream

(order of solos: Basie, Webster, Morton, Wilder, Mulligan, Dickenson, Eldridge, Berry, Hawkins, Wells, Newman, Basie)

BILLIE MOLIDAY with MAL WALDRON and ALL-STARS. Billie Hollday, vocally Roy Eldfield, Doc Chestler, trumpets; Vic Dickenson, trombone; Coleman Hawkins, Ben Webster, Lester Young, Gerry Mulligan, Saxes; Mal Waldron, planop Danny Barker, guitar; Milt Hinton, bass; Osic Johnson,

2. Fine and Mellow

(order of solos: Holiday, Webster, Young, (lorder of solos: Holiday, Boliday with Cheatham, Hawkins, Eldridge, Holiday)
JIMMY GIUFFRE THREE: Gluffre, clarinet; Jim Hall, quitary Jim Atlas, base

3. The Train and the River

PEE WEE RUSSELL-JIMMY GIUFFRE QUINTET: Russell, Giuffre, clarinets; Danny Barker, guitar; Milt Hinton, bass; Jo Jones, drums.

4. Blues

jazz. He had appeared before with Giuffre at a Music Inn concert in August, 1956. Following this telecast, he would appear and record with Thelonious Monk, Marshall Brown, and other modernists.

The supreme moment of the program is Billia Millian Schollay's classic performance of her own Molloudy Raymen who saw the televant Hill and hellour. Anymen who saw the televant Hill and Pres during his extraordinary solio. The saw section in the Basic All Star Dand Howell and Pres during his extraordinary solio. The saw section in the Basic All Star Dand Howell and Howell

The telecast contains a multitude of magical noments. But instead of analyzing it, let's take our cue from John Crosby and just sit back and enjoy it.

OTHER PUMPKINS YOU WILL ENJOY

Pumpkin 101 - TRUMPET SUMMIT with ROY ELDRIDGE &

All star sessions with Earl Hines, Bud Freeman, Earle Warren, Vic Dickenson, Budd Johnson and others, all previously unissued.

Pumpkin 105 - COLEMAN HAWKINS with the EARL HINES TRIO

The tenor sax master in live performances including Crazy Rhythm, Rifftide, Just One More Chance and others. All previously unissued. They are among the most impressive Hawkins sides of the period. --John McDonough, downbeat.

PUMPKIN 107: ROY ELDRIDGE - RITCHIE KAMUCA QUINTET

Powerful live performances from 1965 and 1966, in stereo, with Dick Katz, Tommy Potter, Eddie Locke. "This is a key addition to the Eldridge canon."-Nat Hentoff.

PUMPKIN 108: ZOOT SIMS: SUITABLY ZOOT

Previously unreleased sizzling performances in superb stereo sound. Zoot is featured with Al Cohn, Richie Kamuca and Bob Brookmeyer on four extended performances.

PUMPKIN 103: MIDNIGHT AT V-DISC

The complete, historic all star session of December 7, 1944, with Don Byas, Trumps Young, Bot Lips Page, Jack reagarden, Louis Armstrong and others. "These are classic tracks. Includes previously unissued alternate takes. "It would be hard to top this an all-star session...a collector's teem per excellence."—Cadence

Write for our complete catalog of outstanding

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CHARLES LLOYD QUARTET



Montreux 82

Musician.

we been gardening in the garden. It is wonderful bliss. It is the blessing of time well spent in meditation. I had thought that I was in the period of life to stay in the garden. but then Michel came into my life. It was clear that we were tog of ofth and make music together. For me, Michel is an avatar of the keyboard. It all comes through so levingly clear. My meeting with Michel was

providential. I introduced him to barbeque sauce on his corn—he introduced me to the French blues I said, "That's no blues." He said, "That's the French blues."

Palle is a Viking. He has incredible strength, brilliance, clarity, elan, fullness of tone, and wonderful savage swing. As with Michel, there is a special union in our meeting. It is keeping company with a like spirit. His commitment

to the music is full of intensity. He gives it such depth and propulsion. As a human being, he is so balanced. It is a joy to be with him. Son Ship came desirous of making music when he was sotteen. I told him to finish school ... when he had finished, it sent someone to find him. We've been associated with one another since then. In his life, he is a devout believer and he exemptifies it in his work, his

creation. Words don't begin to speak about the heart beat. His touch and sensitivity are so incredible. His range of color is always complimentary to the music. His contribution to the Quartet is one of unfathomable depth.

in the garden, the call may come

Charles Lloyd

7559-6022 v 96.0220-1

WE 351

It is the call of homecoming.

Produced by Gabreal Franklin and Charles Lloyd.

Recorded live by Mountain Studios at 16th Montreux International Jazz Festival, Montreux, Switzerland, Engineered by David Richards for Mountain Studios Mixed at Santa Barbara Sound.

Album design by Jerry Takigawa and Dorothy Darr. Cover and treatment by Dorothy Da

Special thanks for Lisa Frankin for her loving patience. Claude Wobs for his courage and conviction. Frinda Montaño Petrucciani, Sam Goldeen, James Criwder. Ty and Lee Ingam for their ground Leothol. James Potter, and Lady Jane & Sir Richard Bialosky Management by Media CORE International International P. O Box 7315 Carmel. California 93921 USA

Carmel, California 93921 Telex 37795 CVBS CARV Charlotten Str. 13 7015 Korntal 1

6.\$ 1183 Eletra Asy. Rev. pc. for the least states and WEA international feature with the world outside of the United States. 96, North Life and Boulevall List Angeles. Finding ANGS 665 Rem.

Musician

11 / Musican

Side One

Wind in the Trees

Side Two

Very Early

Michel

Forest Flower
1. Sunrise 2. Sunset
Charles Lloyd

Charles Lloyd

Michel Petrucciani

Palle Danielsson

Son Ship Theus



Post card. The take side the buzz of the bees in the grass, distant murmurs. Chafes Lloyd speaks: long silences. Without refusing the interview, he makes one realize how much in vain it is. The music inside him, the music coming frrough him, speaking to you as you listen, etheral love, makes the words with the properties of the proper

So Charles tells about Memphis. The successive series of impacts discovering Charlie Parker and John Coltrane The crazy love of a little boy for a Lady Billy Holiday. Echoes of a piano: Bill Evans. As in a silent film soundlessly giving advice, great teachers: Phineas Newborn, George Coleman. Already in technicolor, now is the time of the first gigs: Chico Hamilton and Cannonball Addedy At last, in cinemascope, the first quartet: Antibes and the Fillmore. Russia and "Forest Flower" Warsaw and "Sombrero Sam". The glory and a long line of obligations. The film breaks Mother dies. Stop Retirement, Although it's still a time of beautiful madness and

playful foolery, it's also a time of deep thoughts. Long, difficult, demanding.

A meeting came, breaking the years of solitice Michel. Afready beside him Son Ship, Gabreal and Dorothy. Still in the shade stands Palle All of a sudden it is urgent. The music must speak Happiness must be shared. And here we are with this quartel and the music. Beautful, warm, powerful, virtice, screen, ferce. Heart beatings by contrasts and harmonies. Music meeted for a foolish world which meeted for a foolish world which

has forgotten that surrender to Love is Truth. Old story, but unchanging

Too many words? O.K. Listen:
"This music is like the red peppers served with a meal at home in Big Sur. At first they blow your mouth out, later you ask for more."

You don't like red peopers?"
Then this music is as fresh,
unpredictable and always new as
the brook running down the
mountain coming from you don't
know where but going to the sea.

Now that's enough! Listen, it's a
beautiful story.

Pierre Grandjean

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Manufactured in Germany by Record Service Grabit. Are Presed on Altamagna per Record Service Grabit. Atadom

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FACE 1

IT IS NOT TOMORROW THE DAY BEFORE IF. Stecker
CON ALMA (Gilleste)
DEMAIN IL FERA JOUR (Correlled
MAMED NO 8 (Prece Predo)
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FACE 2

BATUCADA (Ivan Jullien)
MANTECA (Gillespie)
WATERMELON MAN (Herbie Hancock)
AVALANCHES (F. Stecker)

Enregietrement at mixaga : STUDIO SOFRESON (PARIS) par Lionel Rieler Gravure : DS AUDIO Photo recto : STUDIO BONUTTO (COLOMBES) Photos verso : Marc Gaubert, Olivier Huguet

Jean-Luc DEGIOANNI, trompette Peacel CAMORS, trompette Jean-Claude ONESTA, trombone Philippe CHAGNE, ask alto Pascal GAUBERT, ask ténor Lonel DUBLANCHET, ask promotion Jean-Marie CHEAL, Parcusations Franck STECKAR, percusations

LES PERSONNES DONT LES NOMS SUIVENT PEUVENT SE VANTER DE NOUS AVOIR DONNÉ UN SACRÉ COUP DE MAIN

American, Barry-Mann (Labrico), Laborat (Local Sept et al. College, March 1997), and the process of the second college of the college of the





Bernard Espans, Mercal Bien.





Perhaps even more than "Twin House" IELEKTRA 6E-1231. to which this album is a very welcome sequel, the nine tracks herein show what a tremendous depth and range of musical expression is possible from just two musicians - if those musicians are brilliant, resourceful improvisers with big ears, eclectic tastes and a percipient understanding of each other's musical personalities. When the musicians involved are of the calibre of Philip

Catherine and Larry Cornell, the dup can be the most fruitful and fulfilling form of collaboration in the process of sonotaneous musical composition. Not only is the general level of creativity and mutual inspiration high. but the music has great vitality and represents a distillation of an extremely broad spectrum of musical idioms

The music on this album is an exultant amalgam of all the diverse influences which shape the style of truly aware musicians - you can hear guitar jazz from Django to Pass, via Charlie Christian; you can hear Country, and Rock, European Classical and Foik Music, eastern elements and hints of Beboo and Avantoarde Jazz, Both Cornell and Catherine are sufficiently mature musicians to understand the importance of sustaining interest and excitement by exploiting all musical and instru-mental resources. A simple, but telling, example is provided by the opening track. "One Plus Two Blues", which though placed in the standard quiter key of e. actually comes across a semitone lower because the two men tuned their guitars down half a step.

This Coryell original, whose title relates to the alternating intervals in the scale used on the theme statement, is a catchy blues with a 12-bar middle section frequented the first time round but played only once the second timel. Then, at the end, six bars of the middle section are

used as a kind of coda.

"Snow Shadows" is an evocative title for a very descriptive, meilow and meditative piece which features Catherine on the warm and deeply resonant fretless guitar, with accompaniment from Coryell on the regular acoustic quitar. The overall effect is most bequiling.

Philip Catherine's "Transvested Express" - a typical nonsense title - is most intriguingly constructed. The theme is spread across 23 beats, made up of two bars of 7/8 and three bars of 3/8. Yet, such is Catherine's gift for composition, the sequence sounds totally logical and is fuli of interest, even down to the quote from "Flight Of The Bumble Bee". For the final track on side one the duo



| Side 1: | |
|---|------|
| One Plus Two Blues | 5:17 |
| Larry Coryell/Mayflower Music Corp., ASCAP | 0.00 |
| Snowshadows_ Larry Corgell/Mayflower Music Corp., ASCAP | 3:29 |
| Transvested Express | 5:20 |
| Philip Cetherine/Meyflower Music Corp., ASCAP | |
| Deus Xanno | 5:27 |
| Deus Xango_ Guest Artist Joechim Kühn, planol Astor Plazzolle/Erre T.V Curcl - Peganmusic - Mila | n |
| Side 2: | |
| My Serenade | 4:54 |
| | |
| No More Booze | 3:43 |
| Larry Coryell/Mayflower Music Corp., ASCAP | 2:39 |
| Philip Cetherine / Mauflower Music Corp., ASCAP | 2:39 |
| | 4:02 |
| A Quiet Day In Spring Julie Corpell/Mayflower Music Corp., ASCAP | |
| The Train And The River | 4:48 |
| Jimmy Gluffre/Welden ASCAP/MUZ GEMA | . 18 |
| | r. |

LARRY CORYELL

acoustic guitars, 6-string

and 12-string PHILIP CATHERINE acoustic guitars, 6-string, 12-string and fretless electric quitar piano on "Deus Xango"

JOACHIM KÜHN

Produced By SIEGFRIED E. LOCH

Recorded in Hamburg in Fabruary 78 at Rüssi Studio. Engineered by Thomas Kuckuck Photography: Jacques Hartz Linar Notas: Mike Hennessey

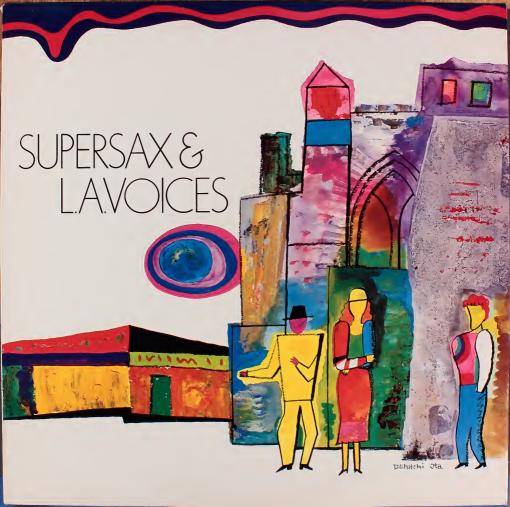
is aunmented by brilliant German planist Jnachim Kilhn. "Deus Xango" is a composition by the remarkable Argentinian musician Astor Piazzolla. The giece is possessed of a kind of suspended animation which suggests a gypsy Czardas that never manages to work up to the expected acceleration frenzu. Kühn provides an insistent vamp for the two quitarists and, intriquingly enough, the solos are based on a chord sequence taken from a piece Catherine wrote for one of his proteces a fine 13-year-old guitarist in Brussels called Nicolas. As on "Twin House", the two guitarists reserve one track for a tribute to Diango. This time it is "My Serenade" and the sad, sweet tone of the master is lovingly emulated.

Coruell takes the first solo and then provides rhuthm chords for Catherine's extemporisation. "No More Booze" has absolutely nothing to do with "Chega De Saudade" but is a Coryell tune with a modal feel based on a reiterated four-bar phrase; and the "Father Christmas" which follows was written by Catherine with Charles Mingus in mind. Once again Catherine uses the fretless quitar to achieve a deep, lugubrious

sound against the sprightly arpeggios of Coryell. Julie Coryell - saluted on the opening track of "Twin House" by Larry's "Ms. Julie" - is the composer of "A Quiet Day In Spring", a gentle mood piece which brings out the romantic soul of both guitarists; and as a finale there is a spirited rendering of "The Train And The River". the tune which earned long overdue recognition for Jimmy Giuffre when he recorded it for Atlantic in 1956 with Jim Hall and Ralph Pena. This tune, and the Piazzolla niece, were, incidentally, suggested by producer Siggi Loch and both prove excellent vehicles for the beautifully integrated quitar partnership of Coryell and Catherine. "The Train And The River" gets a particularly imaginative treatment with broad, crashing chords and a chunging, locomotive tempo - and right at the end is a brief tribute to another famous lazz train, the "Night Train" of Jimmy Forrest.

The idea of recording sequels to successful albums is one which can be fraught with danger, because it is in the nature of music which relies heavily on spontaneity that the recreation of a previously productive environment does not necessarily guarantee continuing inspiration. This, however, is one occasion when the sequel emphatically reaches the same high artistic levels of the original. Mike Hennessey.

Editorial Director, Jazz Journal International.



SUPERSAX & L.AVOICES





Side One
EMBRACEABLE YOU/Ira Gershwin-Gearge Gershwin
DANCING IN THE DARK/Haward Dietz-Arthur Schwartz
THE SONG IS YOU/Oscar Hammerstein II-Jerome Kern
STARDUST/Mitchell Parish-Haagy Carmichael
LA_Med Flory

Side Twa IN THE STILL OF THE NIGHT/Cale Porter DON'T BLAME ME/Darothy Fields-Jimmy McHugh STELLA BY STARLIGHT/Ned Washington-Victar Yaung STAR EYES/Dan Raye-Gene DePaul OLD FOLKS/Willard Robison-Dedette Hill

SUPERSAX & I. A. VOICES
SAXES/Med Flory-Lead Alta, Lanny Margan-2nd Alta
SAXES/Med Flory-Lead Alta, Lanny Margan-2nd Alta
Ray Reach 1st Tenar, Jay Migliari-2nd Tenar, Jack Nimitz-Baritane
Cante Candall Trumpet, Month Budwig-Bass,
Lau Levy-Piana, John Dentz-Drum
VOICES/Sue Kaney-Lead, Mellssa Mackay-Alta

John Bohler-Tenor, Gene Merlina-Baritane, Med Flary-Bass Arrangements and additional lyrics-Med Flary Foduced By Edward Yelin & Med Flary for Med/Ed Praductions International Coordinator-Mauri Lathawer Engineer-Hugh Davies

Recorded at Capital Records, Inc. Studia A Hallywaad, Ca. End af Dec. 1982 & Jan. & Feb. 1983 Sue Raney-Caurtesy af Discovery Records All Sax Solos are adaptotions at Charlie Parker Solos except L.A. and Stardust.

Cover Illustratian-Daihachi Ota Art Direction & Design-Yutaka Musha, Keiji Uyeda



FREDDIE MITCHELL and his orchestra the Derby



"Whiskey, Women, and ... "COMPANY

- LONG LEAN DADDY

- 6. ROCKIN' WITH COOP
- 7. INDIANA EXPLES
 - ROCKIN' AND JUMPIN'
- 9. THE DERBY

- LONESOME AND MISTREATED
 - 4. ROLL 'EM BOOGIE

SIDE 8 (Total Time 24.41)

2. JERSEY BOUNCE

- 6. HOT ICE
- 7. 3 STRIKES YOU'RE OUT
- 8. TILL TOM BOOGIE 9. MUSIC MAKERS BOOGIE

"BLUES FOR DERBY WAX - New York. Derby, a new record label specialising in blues and rhythm material, made its debut last week. Larry Newton, former sales manager for Black and White, is general manager for the outfit. The talent inked to cut exclusively for Derby includes blues singers Frank Humphries, Teddy Humphries and Doc Pomus; pianist Jerry Blake (sic) and tenor sax orkster Freddie Mitchell."

The above is how the June 25, 1949 issue of Billboard, the bible of the music business, reported the birth of Derby Records, one of the many new independent rhythm and buts "diskeries" that sprang up during the late 1940's and early '50's. Derby began its life sharing offices and warehouse facilities with New York's Rainbow label. Between 1949 and 1953 the label issued over 100 R&B discs (after '53 it went label. Between 1949 and 1953 the label issued over 100 kBb units (after 35 it we over almost exclusively to pop music) and was one of the first "indies" to issue 45ppm discs in late '49. Of those 100 releases nearly a third of them were directly associated with Fredde Mitchell who stayed with the label from its inception until June, 1952. Mitchell was not only Derby's main recording attraction, he became the label's muscal director and house band leader. The history of rhythm and blues is live. tered with outstanding musicians and vocalists who, despite a prolific recording career over a short period, became displaced by rock and roll and who ended their musical careers, disillusioned and sadly in obscurity. Freddie Mitchell was one such rhythm and

Freddie Mitchell was born in Orlando, Florida and began his musical career as a blues pianist in Tampa, Fla. At the age of 13 he moved with his family to New York. City and took up the tenor saxophone and the clarinet and by 1940 was ggging regularly with a variety of combos in the countless inghtclubs and bars of the Big Apple. January 1941 saw Freddie gain his first big break when he joined Benny Carter's Orchestra, making his recording elbebut with Carter on a session for Bluebird. Only one month later, he joined the fletcher Henderson Orchestra when Henderson one month later, he joined the fletcher Henderson Orchestra when Henderson reformed his hand for a season at the Residend Ballroom. Throughout 1941, Fredder played with both the Carter and Henderson Orchestras, recording with Henderson for Columbia in April. The early months of 1943 as we Fredder showcamp with Henderson during a residency at Chicagol Grand Terrase Calls, however, in March, Henderson fired he enter Band, going Hitchell the Chance to repion Benderson the Henderson fired he enter Band, going Hitchell the Chance to repion Benderson.

before gigging with Hot Lips Page's Band and appearing with Louis Armstrong.

Between late 1942 and 1946 Freddie became a regular with trumpeter Ovie
Alston's Band and cut four sides in 1946 with Alston in New York for the Urbai Autoons & abid and curriour is less in three with in autoin in reven liver for the curriour libed By 1949, Fedde had formed his own combo and joined the new Derby label, and Derby Bintoerd had recome his first release was by Fredde Pflitchell - Siler backed by The Derby Bilboerd had his to say about the First release on the first release on the first release on the label "New Holes Bows with an admirable allow rock instrumental himself, restaining a carcity riff opening, a pleasing combroad bacterious and harden peaching testor." Both sides were fine R&B instrumentals featuring

Michell's teen's six and the partners are on the upraham.

The rocking R&B instrumenal has to become Fredde's stock in trade, along with his honking rhythm and blues arrangement of standards including Jerse Boung. For Booge, inclined Express. "Aud Lung Syne Booge" and "Jergé Bel Booge" which in Booge inclined Express. "Aud Lung Syne Booge" and "Jergé Bel Booge" which could describe as "A hard driving stoom yearly poster trythm niffing setting off stock panel bear? He even greet the full rhythm and blues treatment to Princedischen's and proposed properties."

Derby Records was still sharing office and warehouse space with Rainbow Recor when the Bilboard of December 31st, 1949 announced Rainbow Booking Attrac-tions, a new joint venture between Derby's Larry Newton and Rainbow's Eddie Heller Bilboard reported: "The new organisation will specialise in personal manage-Helfer Bilbourd reported. "The new organisation will specials in personal massive meet and arrate promotion, tying in with discriber: "Fredde Firthell was speed to Rambow Booking Artractions along with two Naribow arrists, and some of Mischell's own Derby sides would deen later appear on a 10 inch Rambow Booking. Artractions along with two Naribow arrists, and some of Mischell's Own Derby sides would deen later appear on a 10 inch Rambow Booking. Artractions along with Charles of Section 2015 and "Armail Booker" in Propiet Bilbook verencular a February, 1950 opp celled "Armail Booker" in Propiet Bilbook verencular a February, 1950 opp celled "Armail Booker" in Charles and the April 27th desiction even found space propiet profession surgest Purchy sides. Fredde Hirchell end of Britchell and Mischell Section (1974) and Propiet Bilbook verence and Propiet Section (1974) and Propiet Bilbook verence and Propiet Bilboo

Besides rocking the standards Freddie cut many original compositions and sup-sorted many of Derby's other artists on record. Fish Morket Bogge issued in June 1950. (with writer credits given to Heller and Newton as well as Mitchell) received a positive review from Bilboard. "A neat package of instrumental boogle here, with Mitchell's characteristic percussive piano, moaning saxes . . . should do biz."

Among the Derby artists supported or fronted by the Mitchell band were Sarah

"Fat Woman" Dean, Honey Brown, Bette McLaurin, Joyce Daws, Eurice "Rock Lit-tle Daddy" Davis, Big Sheba (described by Billboard at "a fifteen year old blues thruth" signed to Rainbow in 1950!!), shouter Sammy Cotton and legendary songwriter, and blues shouter Doc Pomus (see Whiskey, Women And . KM 700) and pranist loe Black

and patinit gold tables that Debts, whose excellent graps been long to the Debty is similar to the patinit gold tables the graph of the Debty is similar to the Debty is the Embassy Baltimon in Cambrid, with the Debts graped to play the Embassy Baltimon in Cambrid, with Wymonie Harris and The King Solemon in Cambrid, with Wymonie Harris and The King Solemon Swingtet in Norember. 1949. After recording with Mitchell the seems to have stayed around the New Jersey rane, eventually joining terror training. A King and His Baltimon Swingtet in Norember 1949.

Crowns for ggs in Lawnside, N.J...

Vocalist Honey Brown, who halled from Detroit, was signed to Derby in April, 1951, along with funner Dava and saxman Joe Lutcher. At the same time Derby renewed Migchell's contract for an additional five years. (Interestingly, if Lutcher did second for Deba.) record for Derby no sides were issued). Honey Brown's Rockin' And Jumpin' and Lonesome And Mistrested are included here. A June, 1951. Billboard reported Ms Brown's debut with the label as: "Combo swings hand on this novelty jump blues, let with boys joining in the rag line. Thrush belts here too." (Rockin' And Jumpin), white Lensesme and Misserseed was net with less enchassam: "Thrush appeals on this light novelty blues, with combo knocking out a catchy riff series in back." Honey also recut Rockin' And Jumpin' for Fortune in May 1952 with Choker Campbell's Or-

Wilcox's Band In November, 1951 Billboard reported that Larry Newton had been to Chicago to record McLaurin and Freddie Mitchell and that Wilcox had now been appointed musical director of the Derby label. McLaurin later recorded for Coral. lubilee, Glory, Atco, Big Nickel and Capitol, Larry Newton's Central label also issued her Derby recordings in 1954. Atlanta vocalst Sammy Cotton had been with the Braun's Regal label, having signed with them in June, 1950. Prior to joining Derby in June 1952. Sammy had been a member of The Regal Hit Paraders, a touring R&B show featuring Regal stars like Paul Gayten, Chubby Newsome and Little Jimmy Scott. Sammy waxed with both Mitchell and Eddie Wilcox for Derby before moving to Okeh where he cut with Leroy Kırkland's Orchestra.

band before signing for Lorar in September 1751. She latter went on to record for Adaptic and Grand. Freddie is jinants ple Blake, lwrongly named Jerry Blake or Joe Blake in some discographics and in Billboord; out six sides for Derby in July, 1949, with Freddie on tenor sax. In April 1951 he left Derby and signed with Coral cutting eight sides for the label. Billboord even commented on the influence of Fredde Mitchell on loe's "Fish Grease Boogie" issued by Coral: "Jump blues in the Freddie Mitchell for mula swings up a storm

fifties, but his band was also used to support the top touring acts of the day. In July, 1951, he provided the support orchestra for The Dominoes, then red hot with "Sixty Minute Man", and he also held down a number of residencies, including a Christmas stint at the Celebrity Club in Providence. By May, 1982, Freddie's band, along with those of Sonny Thompson, Jimmy Forrest, Lynn Hope, Earl Bostic and Eddie Chamblee, was reported to be among the top selling R&B bands not only to the black audience, but also white record buyers. Alan Freed's radio shows had begun to turn white teenagers onto R&B and Freddie, never slow to see a hit record in the offing, cut "Moondog Boogie", later reincarnated as "Rock And Roll Booge" by Freed's rock and roll orchestra!

four sides for Mercury before moving to Corali Brunswick for whom he cut four sides each in June and August of 1953. He also cut with Joan Shaw for the tiny Gem label in 1953. However, recording contracts were becoming thin on the ground for his bid in 1933. A next and water a few and the second point of th only cut eight sides during that period, including recreations of earlier glories such as "Easter Parade" and Hot (ce. Freddie also made a number of recordings in 1959 for

a King Curtis album. Some of the tracks did appear, however, on saxopho tions usually credited solely to King Curtis, and we now know that a release on the UK Columbia label in 1964, from the Abramson sessions and credited to organist Lou Bennett with King Curtis, is in fact by Freddie Mitchell!

Bette McLaurin, a balladeer had a long recording career. Besides cutting for Derby with Mitchell, she waxed with Rex Kearney's orchestra for the label and with Eddie

Eurice Davis cut the double entendre "I'm A Wild West Woman" with Fredde's band before signing for Coral in September 1951. She later went on to record for

Not only was Freddie in demand in the Derby studios during the first years of the

"Moondog Boogie" and "Cold Heart" were to be Freddie's last sides for Derby. In June, 1952 Bob Shad "pacted Freddie Mitchell for Mercury Records." He cut just

Herb Abramson Herb recorded Freddie (who also arranged the session), at the Engineers Hall Manhattan on January 25th, 1959. Originally, Herb's idea was to record a "sax bat-de" between Freddle and King Curtis in "state of the art stereo". The recordings went largely unissued until Red Lightnin 'Records final' put them out during 1988 on

HIT FROM THE START!

FREDDIE (SLIDER) MITCHELL

767 10th Aye., N. Y. C.

TERRITORIES OPEN FOR DISTRIBUTORS WITH PUSH

The Cash Bax, June 25, 1949 (Courtesy Dan Kachakian)

As the rock and roll boom anded, so effectively did Freddie's musical career and he became a taxi cab driver, occasionally agging as "Taxi" Mitchell And what became of Derby Records? According to Victor Pearlin in Whiskey.

Winnen And Number 14, things began to go wrong when Eddie Wilcox was appointed musical director. "This marked the beganing of a change in direction for Derby which slowly withdrew from the R&B market to concentrate its efforts on the more lucrative pop field: "From around early 1953 the label turned almost completely pop In October, 1953, A&R man Lee Magid left Savoy Records: "I had a company, me and Larry Newton - Central Records: He was in trouble with Derby and he called me. I rded a group called The Charmers, sold a hellura lot of records" Magid told Arnold Shaw in Honkers And Shouters. In February, 1934, Derby assigned a number of unissued masters by Bette McLaurin, who had left for Coral, to Central Records. "Derby's move to pop had been a financial disaster and finally on October 14th, 1954 a bankruptcy petition was filed in New York Southern District Court letroig habities. of \$213,090 and assets of \$18,935," wrote Victor Pearlin in his article on the label in WWA. .14 To satisfy creditors, among them the IRS, some 10,000 45rpm and 78 rpm discs were sold along with furniture, office equipment and the Desty masters. RCA presumably purchased a number of masters as they issued some Freddle Mit. chell sides on their Vik subsiduary and a 12 inch album of Mitchell's Derby sides ap-peared on RCA. The budget labels, Halo and Allegro also secured some Derby masters and issued albums featuring Freddie and Cootie Williams, Larry Newton went on to become president of ABC Paramount and stayed with the label from the

early sixtes through to its most prosperous period during the early sevennes. The Derby label's filtration with pop misse brought about its downfall just as rock and roll brought about the end of the missed career of one of the early. 50's most popular

Editor, Blues And Rhythm, The Gospel Truth Magazine

R&B instrumentalists, Freddie Mitchell.

On enal research by Dave Penny

Read more about Blues, R&B, vintage gospel and soul in Blues and Rhythm The Gospel Truth, 16 Bank Street, Cheadle, Cheshire, SK8 2AZ, England and Whiskey Women And ... PO Box 124S, Haverhill, MA 01830, USA

DISCOGRAPHY (Information from Jepsen's "Jazz Records" and Leadbitter Slaven "Blues Records" with ad-ditions and corrections from Dave Penny and Bo Scherman)

FREDDIE MITCHELL tener sex on all tracks with

(a) New York City, circo June 1949

Unknown (trumpet), probably Alton "Sim" Moore (trombone), Bill Graham (bontone sox), probably Joe Black (piono), unknown (boss). (drums) (b) New York City, 1949

Unknown (trumpet), Walter "Phatz" Morris (trembone, Bill Graham (bontone sox), Joe Black? (pieno), Ray Francis (boss), Jerry Smith (drums). (b-11. add Band (hondclopping). (c) New York City, 1950

Unknown (trumpet), Alton "Sirm" Moore (or Walter "Phatz" Morns) (trembene), Bill Graham (bentone sox), Jerry Blake (= Joe Block) (pene), probably "Butch" Barrett (bass) probably Jerry Smith (drums)

(d) New York City, July 1950 Probable line-up Joe Ball (trumpet). Elmer Crumbley (trombone). Arleem Kareem (=Ernest "Pinky" Williams) (bontone sox), Harry Van Walls (pono). "Butch" Barrett (bass), Jerry Smith (drums

(e) New York City, circo early 1951 Same or similar to (d) - still the following personnel has also been given. William Sciow (trumpet). Arleem Kareem (bontone sax). Al Williams (pono). McHouston "Mickey"

Baker (gustor), Lee Ackins (bass), Herman Bradley (drums) (f) New York City, 1951 Joe Ball (trumpet), Alton "Sim" Moore (trembone), Arleem Kareem (bontone sax), Art Sims (pione), "Butch" Barrett (boss), Jerry Smith (drums), Sarah "Fat Woman" Dean

(g) New York City, 1951 Same as (f) except Honey Brown (vocal) replaces Sarah Dean (g-1) add Ensemble

(h) New York City, circo December 1951

ame or similar to (f), except omit Sarah Dean (vocol) (h-l) omit (trumpet) (i) New York City, June 9, 1955

James "Tuft" Jordan, Robert "Jonah" Jones (trumpets), Jimmy Cleveland (trombone). Enc Doson (tener sex). William Crump (bantone sex). Art Sims (piono), John "Peck." Mor-nison (boss). Auron Powell (drums). (i-i). add Ensemble (vocal).

Mastering by Björn Almstedt Cover photo courtesy Dan Kochokian Neeve design by Lasse Ermahi Song clearance through ncb

MANUFACTURED SWEDEN

What ever happened to



JOHNIY BOTHWELL



Indoubtedly there are music lovers who don't even how who Johney Bothwell is end thus can't be expected to cher much wheeler hoppened to him but if you were music countried to work and the seven 1944-50, the question were seven to be countried to you. The section of the seven the seven the seven the tit has actually been put to Bob Thele. Inst to record Bothwell under his com-nee. and I was occasionely controlled with it during the years I spend extending the seven the seven

away must have occurred by pormen, and the pormen occurred by pormen occurred by pormen occurred by porhave been occurred by porhave be

because you have fire a sign of the sits selections on this seathly are a pair secret of the seathly are a sign of the seathly are and a sign of the seathly are a sign of the

bend, as Reebum had cleimed. The leader also said that it wasn't Bothwei's "superior estitude and insults to other members of the band, but his foudness and inconsistent menner of leading the section that had coused the spit. They mede up, personely end in the pages of the megazine, somewhat lead; though Bothwei elsa had esponded with the bend's singer. Cleim Hoppin. Ho memor the leady

supprison ethicule and issuals to other members of the bland, but his locipies and supprison ethicule and in explay of the magainer, scenerate less rough otherwise to be absorbed with the Beard's enject, Clien's steppon, the member to lock absorbed with the Beard's enject, Clien's steppon, the member to lock absorbed with the Beard's enject, Clien's steppon, the member to lock and the steppon of the steppon

These weeks little front or in caucin is notice in humanopsis, their will cover use of buttlered from the first of the fi

end them, "hough the leader is quoted that boo is senten impair. Sheek have they right to sent to go the head to boo is senten in the sentence they right to sente to go the sentence they right to sent to go the sentence they right to sentence the sente

Whitemed. Johning Bothwell was a genume statest, and never is some of the beat of the property of the property

ablowly on his critical, as the first presentation of the control of the control

SIDE A

1. I'LL REMEMBER APRIL (3:15) Comp.: Raye, DePaul, Johnston Pub.: Leeds Music—ASCAP

2. JOHN'S OTHER WIFE (3:12) Pub.: Rytyoc Music—ASCAP

3. THE TROUBLE WITH ME IS YOU (3:10) Comp.: G. Handy, J. Segal Pub.: Michael H. Goldsen, Inc.—ASCAP

4. LONELY SERENADE (2:55) Comp.: George Melachrino Pub.: Arcadia Music—ASCAP

5. LAURA (3:03) Comp.: Raskin, Mercer Pub.: Robbins Music—ASCAP

SIDE B

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⊕ & 1987 Teresa Gramophone Company, Ltd.; 1414 Avenue of the Americas; New York, New York 10019; U.S.A.

1. I COVER THE WATERFRONT (2:51) Comp.: J. Green, E. He Pub.: Harms, Inc.-ASCAP

2. ILL WIND (3:06) Comp : H. Arlen, T. Koehler Pub .: Mills Music—ASCAP

3. DEAR MAX (2:51) Comp.: Johnny Bothwell Pub.: TEBO Music, Ltd.—ASCAP

4. CHELSEA BRIDGE (3:06) Comp.: Billy Strayhorn Pub.: Tempo Music—ASCAP

5. STREET OF DREAMS (2:44) Comp.: V. Young, S.M. Lewis Pub.: Miller Music—ASCAP

TIL EBEMBER APRIL and STREET OF OREAMS were recorded February 12, 1945 by (notbably) Tormy Allicon. Berny Herins, Sin Fabilition, burneptis, Walter Robertson, humple and immorbor, Cillin Wisson, Turmy's Young, Jack Cammer, tembornes, Johnny Bothwell, Hell McKyatick, alto saxes, Joo Megro, Al Cohn, tenre saxes, Serge Chaloff, bearings sax, Boyd Raboum, bass sax, lee Carpenter, penno, Steve Desting, quiet, Glosser Perforsch, Dass, Shely Manner.

Collective Sast, 1990 MidROUTH, uses satur, the unsprinter, perint, covered only sprint, perint, perin strellbane, replaced Young

OE AR MAX end CHELSEA BRIGGE were recorded in September, 1945 by Ray Nance, trumpet, Johnfry Bollweit, Jiho
sax, Allen Eager, tenor sax, Harry Carney, buntone sax, Ed Finckel, pano, erranger, Jimmy Johnson, bass, Shelly Manne.

PRODUCED BY BOB THIELE

Engineer: Coug Hawkina Meatering: Kan Robertson & Frenk Abbey Cover Photo: Metronome Magazine Album Dealgn: Georga Fried

The original source material from which this abum was remestered stems from an era when quality shalled for 78 rp.m. pressings was difficult, if not impossible to obtain for independent labels. Thus, some surfoce noise remons and remong at would have coused considerable to so imuscal fieldling.

EJ-1040

EUROPA

Byrd Thomas Baker



Now's The Time Florence

René Thomas Quintet

Satin Doll Cheem Cheem Cherie

Charlie Byrd Trio

Robin's Nest Mickey Baker Quartet

Live Recording



Side One

René Thomas Quintet

 Now's The Time (Parker) 1962

- 8'38''
- Florence (Thomas) 1962

9'15''

4'10"

Bobby Jaspar (tenor sax), René Urtreger (piano), René Thomas (guitar), Jean Marie Ingard (bass), Jean Louis Viola (drums).

Side Two

Charlie Byrd Trio

- Satin Doll (Ellington) 1961
 Cheem Cheem Cherie
 - (Livingston) 1961 8'00'

Charlie Byrd (guitar), Gene Byrd (bass), Bill Reichenbach (drums).

Mickey Baker Quartet

Robin's Nest (Thompson) 1960 5'30''
Mickey Backer (guitar), Jean Claude Pellettier (organ), Pierre
Sim (bass), Jacques David (drums)

FLIPPILLIPS

PHILLIPS'HEAD

WITH MILT HINTON, MOUSEY ALEXANDER AND MICKEY CRANE



CHOICE STEREO CRS 1013 SIDE ONE

3. LOVE STORY 6:07

4. FAT TESSIE'S ASS 5:19

(Flip Phillips; Bohhin Music; BMI)

I. SPANISH EYES 4:03 (E. Snyder/C. Singleton/B. Kaempfert; Screen Gems-Columbia; BMI)

2. EVERYTHING HAPPENS TO ME 4:30 (Tom Adair/ Matt Dennis; Dorsey Brothers Music Inc.; ASCAP) (Francis Lai: Famous Music Corp.; ASCAP)

PHILLIPS'HEA FUP PHILLIPS, TENOR, BASS CLARINET/MILT HINTON, BASS MOUSEY ALEXANDER, DRUMS/MICKEY CRANE, PIANO SIDETWO 1. NATURE BOY 4:10 (Eden Ahha; Crestview Music Corp.; ASCAP

2. JEANNIE 3:40

(Buddy Kaye/Hugo Montenegro; Colgems Music; BMI) 3. NANCY 4:30

(J. Van Heusen/P. Silvers; Barton Music Corp.; ASCAP)

4. MAKIN' WHOOPEE 3:42 (Gus Kahn/Walter Donaldson; Gus Kahn Music/Donaldson Puhlishing Co.; ASCAP) 5 THIS IS ALL LASK 5:40

(Gordon Jenkins: Robbins Music: ASCAP)

his alhum is a happy, long overdue event. Excepting a few spots on some jazz festival collections, and a Europeanrecorded and released collaboration with Billy Butterfield, it marks Flip Phillips first appearance on record since the early

He sounds as good as be ever did, which comes as no surprise to those of us lucky enough to have heard him live in recent years — at the Newport Jazz Festival, at Dick Gibson's Colorado Jazz Parties, or at Michael's Pub in New York, A booking at the latter watering hole provided Gerry Macdonald with the opportunity to record Flip for Choice, a label that has established an admirable track record for presenting both new and neglected jazz talent in settings conducive to relaxed, creative nlaving

The qualities that made Flip Phillips one of the most popular tenormen of the Forties and Fifties - a big, warm tone; solid swing; sound musical ideas directly and unpretentiously expressed - remain intact. He hasn't changed his style or approach to music; his command of the hass clarinet an instrument he first introduced on record in 1963, has become even more impressive; his playing of it here is simply beautiful.

It was on clarinet - the more commonly used B-flat member of the distinguished woodwind family - that Flip made his first reputation in jazz, in his native Brooklyn to start with, then on fahled Fifty-Second Street with the wonderful, now almost forgotten trumpeter, Frankie Newton. He didn't make the switch to tenor until 1942





and was pried loose from a secure chair in Russ Morgan's reed section by Woody Herman the following year, just before the First Herd's big breakthrough. He stayed until Woody disbanded in December, 1946, and then spent some ten years touring the globe with Jazz at the Philharmonic. His notorious Perdido was waxed at a JATP concert in 1947. Aside from a 1959 stint with Benny Goodman, Flip has been more or less suhmerged in Florida since leaving JATP

There are no traces of the Perdido style on this alhum. Such grandstanding had a specific function in the JATP environment, but while Flip handled the job very well, it was just that - a job to be done - and turned on the audience much more than the player. The warm ballads and happy swingers you'll bear from Flip in these grooves are much more representative of his true self.

lip's cohorts are old friends all. Milt Hinton and Mousey Alexander were on the Michael's Pub gig and should be well known to all jazz fans. Micky Crane is an old Brooklyn buddy. He recorded with Flip in 1949 and '52 and was with Billy Butterfield's combo and hig band in 1955-56. It's

The program is nicely varied and contains no warhorses. Spanish Eyes, an uptempo original, features swiftly executed key changes and a typical Hinton spot (the bassist is well featured throughout). Every thing Happens to Me features the bass clarinet, a difficult instrument with a range somewhat like a bassoon, but a warmer,

good to hear from him again



less nasal tone. This is all Flip. Love Story, a tenor vehicle, is appropriately romantic Flip plays con espressione. Fat Tessie's Ass is a swinger, opening with bass clarinet (at this tempo you can hear the clarinetist in Flip on the big horn), bass and piano solos, and Flip, on tenor, in one of his most inspired outings of the session.

Nature Boy, immortalized by Nat Cole and John Coltrane, opens Side Two in style. It's another bass clarinet feature, beginning as a rubato duet with Milt, then moving into tempo with Mickey and Mousey joining in, then returning to the duet format. Very pretty. Jeannie has nothing to do with Stephen Foster or light brown hair. but it is the peppy theme song of the TV series starring Barbara Eden, now in its umpteenth rerun. The treatment moves from samba to 4/4, the changes are good for jazz playing, and Flip is quite Ben Webster isb here. Nancy is one of my favorite ballads, too seldom done hy jazz masters, ballads, too senom done ny jazz masters, and very tenderly played by Flip. Makin' Whoopee brings back the bass clarinet, handled very fluently by Flip at bounce tempo, again with a solid assist from Mr. Hinton. This Is All I Ask, another beautiful tune too seldom heard as a jazz instrumental, gets loving treatment from Flip, from a capella verse to gentle cadenza.

Welcome back, Flip Phillips!

Dan Morgenstern (Dan Morgenstern's Jazz People, in collab with photographer Ole Brask, will be published in October, 1976 by Harry N. Abrams.)



Choice Records, Inc., 245 Tilley Place, Sea Cliff, New York 11579 Recorded at Macdonald Studios, August, 1975 Engineer: Gerry Macdonald

Incket Design: Robert Antonik/Hinrichs Design Assoc.

Cover Photo: Ramon Silva Liner Photos: Gerry Macdonald

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CHOICE STEREO CRS 1013



Side One

1. Two Guitars (trad.) (2:40) 2. Besame Mucho (Consuelo Velaquez) (2:25) 3. Czak Egy Kis Lany (csardas: trad.) (6:14) 4. Tango from the Exiles Cate (Michael Sahl) (3:19) 5. Copacabaña (Julio de Caro) (3:09) 6. Tico-Tico (Oliveira-Abreu) (2:02) 7. Rumania (trad., arr. by William Schimmel) (5:33) 8. Romance, Op. 44, No. 1 (Anton Rubinstein) (3:27)

Side Tura

1. Pretty Baby (lackson-Van Alstyne) (2:03) 2. Memories of Second Avenue (Yiddish Theatre Medley) (6:41) Der Rebbe Flimelech (trad.) Papirossen (Hyman Yablokoff) Bublitchki (trad) Dr Grineh Kuzine (Abe Schwartz) Der Nayer Sher (Abraham Ellstein) A Heymisher Bulgar (Abraham Ellstein) 3. Newport Rag (William Schimmel) (2:58) 4. Poupée Valsante ("Dancing Doll") (Ed Poldini) (2:32) 5. Ritka Buza, Ritka Arpa ("Minstrel Csardás") (4:58)

6. Skater's Waltz (Emil Waldteufel) (4:19)

7. La Cinquantaine ("The Golden Wedding") (Gabriel-Marie) (4:28)

THE TANGO PROJECT

William Schimmel, Accordion Michael Sahl, Piano Mary Rowell, Violin with David Hopkins, Clarinet Peter Weitzner, Bass Kay Stern, Violin

Palm Court A large, public room for private purposes Elegant columns, rai moldings, Jabrics, curtains. Exotic plants in pots, carefully arranged and tended. Tables tucked away in corners, food and drink purpeyed by discreet waiters, exotic and sentimental music purveyed by discreet musicians. The bund-plano, violin, accordion bass, clarinet-dressed in evening clothes or Gypsy costumes. A sensions mixture of Gypsy, Latin, East European and Neuro music, a soft-blended resonance that drowns out all noise except close, lête-a-têle conversation Shady business in a public private place

Illicit adventure in an oasis of ventility

A place where new money meets old not always on legitimate business. A place where people with old names consort with people with changed names

A place where people go in couples, but not always with their real spouses or love

alm Court is license legitimized, acclimated, acculturatedelegance and gentility laid over anarchy and desire, adventure with a hint of danger and a promise of pleasure. The tendrils of tropical plants create artiul bowers of privacy invaded only by knowing waiters and music of sentiment.

In this hothouse atmosphere of disguises and directed passions, of confidence men, call girls, slumming aristocrats and police spies, music plays a major rule. Palm Court music is eelectic, full of quiet conflict, dangerous but controlled. It is low-down and aristocratic, arry and folksy, sublimated and energetic, sensuously sentimental and hekl-back. It mixes the classics with music of the brothel and the street, salon miniatures with Gypsy and other East European songs and dances and, eventually, with a New World of tangos and ragtimes. Like the customers, the band members are in disguise- the evening clothes or Gypsy costumes are borrowed. So are the melodies decked out to evoke dark memories and passions.

Before the music of Latin and Black America swept the Old World there were the Gypsies, Like the Jews (and later the Blacks), Gypsies were feared and secretly envied. To middle-class Europeans, they and their music suggested independence and forbidden pleasure

Their caralas—like the tango and Jazz later on—was denounced from In previous Tango Project recordings as well as In "Copacabana" by bench and pulpit. It is sexy music that begins introspectively, passionately: desire and grief seem intertwined; later it turns to dance, increasing in tempo and excitement to a whirlwind finish. Counles, legitimate or otherwise, could go to the Palm Court and pretend to be strangers thrown together in the wild embrace of the coardis

Alas, the fate of musical exoticism and sensuality is always the same: license, at first denounced, becomes gentrified and socially acceptable. Declassified and literally declassf, musical sensuality turns into a parody of itself, then dies a lingering death as background music for garden parties and kiddie cartoons. Only afterwards can it be revived and appreciated again for what it is, in the meanwhile, its old role will be taken over by something new, exciting and equally under-class: the tango and the other Latin musics; ragtime, jazz, ruck 'n roll from Black North America. New disguises, new thrills.

S o slip into a corner table, surrounded by potted, leafy green things—but not so well hidden that the violinist cannot find you with a long, soulful serenade. Look into your partner's eyes. The tempo quickens; so does the pounding of your heart. The deal-whatever it is-will soon be consummated. Desire and danger are possible, nearby, alluring, the music skirts dangerous precinch, excites and then gently reassures. Passion or sentiment? Deep feeling or disguise? Real life or pretend?

The waiter bows and, hoping for a good tip, excuses himself. The musicians strike up an easier note: a salon trifle, perhaps, or a lively waltz. The table is deserted, a generous bill stuffed under the wine glass. The final eadence is light, smiling, gentle, poignant. But the room is emp ty; the dramas that were here a short while ago are being played out to their finish somewhere else.

NOTE ON THE ACCORDIAN-

The ancestor of the accordian is the folk instrument usually known in English as the concertina. Still in wide use today, this popular instrument is especially associated with Eastern European music. One of its descendants, a German instrument known as the bandonion, was naturalized in Argentina in the early years of the century and became a standard part of the tango orchestra. Bandonion style can be heard

the famous tanguero, Julio de Caro, with a lavish bandonion part reconstructed and embellished by William Schimmel.

Another descendant of the concertina, the new-fangled piano accordion (piano keyboard on the right, bass buttons on the left), became popular in Europe and America in the late nineteenth and early twentieth centuries. Three different accordions are used in this recording: a Baldoni, a small Italian instrument with a cutting edge much like a bandonion; an Excelsior, made in this country in the 1950s and designed especially for quasi-orchestral effects; and a Titano Emperor, with a large sound chamber. An extreme of "modern" accordion playing is reached in the Brazilian samba known as "Tico-Tico," originally introduced to the United States by Carmen Miranda, recorded by organist Ethel Smith in the early 1940s and almost equally well-known as performed by Dick Contino with the Horace Heidt Orchestra. The arrangement and performance here pay tribute to Mr. Contino. still active in today's neon Palm Court: Las Vegas.

-Eric Salzman, Michael Sahl, William Schimmel

All arrangements by Michael Sabl except Rumania and Newport Ray, arranged by William Schimmel

Produced by Eric Salzman Recorded February, 1985 at RCA Studio A, New York City Recording engineer. Paul Goodman Digital engineer: Kevin Boutote, New York Digital Masterine Bob Ludwig, Masterdisk Assistant producer: Calen Brandt Art direction and design: Henrietta Condak Back cover design: Brenda Wolf Executive producer Keith Holzman

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EDDE DANELS WITH BUCKY PIZZARELLI A FLOWER FOR ALL SEASONS



SIDE ONE

1 SAMIA 3:40 (Les McCann: Jana Music: ASCAP)

2. AFTERTHOUGHT 5:01 (Eddie Daniels Bucky Pizzarelli)

1 ENTRY OFF 1-21 (Jacques Ibert; Alphonse Ledne Pub)

(Johnny Mandel/Johnny Mercer; Miller Music: ASCAP)

5. ETUDE NO. 14 in F MINOR, OPUS 25 NO. 2 3:54 (Frederic Chopin)

Flower For All Seasons was the

plays all that great piano with the Thad

Jones/Mel Lewis band. After all the recording was done, it struck some of us tha: Roland's title seemed to suggest the

varied feelings and moods generated by

the least of which is the (some might say

Eddie is perhaps best known for his six years playing a driving, swinging confemporary jazz tenor with Thad and

Dick Cavett Show, On this record date

a given piece; his "blowing" choruses were all so different and on such a high plane

that it tended to make the final selection

a cer ain sense of humor-this is always refre hing.

othe. Eddie is one of those who play with

difficult and somewhat arbitrary.) The

6. VARIATIONS ON AN AUTUMN THEME 1:25

(Pat Williams)

EDDIE DANIELS, ELUTE, ALTO FLUTE, CLARINET, BASS CLARINET BUCKY PIZZARELLI, ELECTRIC AND ACOUSTIC GUITAR

> Another point-we started this project with a duo in mind. Bucky is a modest fellow, though, and from the beginning seemed to indicate that he thought this should be Eddie's album. During the sessions Eddie

> would say, "You take some choruses on this one." and Bucky would answer "No you're doing fine...I have my own album out you play As producers, we elected to let this unusual combination of talent find its own musical directions with, we think, great results. We

hone you like it SIDE 1

1. Samia. A straight-ahead jazz tune with a bossa beat, with fine performances on flute and acoustic guitar

2. Afterthought. This is a mood piece in two sections featuring flute and acoustic guitar. The added warmth in the second part is a result of Eddie switching to alto flute. Both sections were totally improvised on the spot without any advance planning, and illustrate some of the finer aspects of "free-form" improvisation.

3. Entr'acte. When Eddie sorung this one on Bucky, it caused Bucky to blink a couple of times, since it was originally written for harp and flute, but he clearly rose to the occasion with a fine performance on acoustic guitar. Flute players familiar with this piece will no doubt show a particular interest in Eddie's

4. Emily. Johnny Mandel strikes again guys treat with impeccable taste, this time with the electric guitar backing up the flute. 5. Etude No. 14 in F Minor, Onus 25

5. Ender No. 14 in F. Minor, Opias 23.
No. 2. We trust that Mr. Chopin would not object to these modern variations on one of his piano classics. Eddle felt that the "changes" would provide an interesting vehicle for some flute improvisation; he was right! Bucky used the acoustic guitar, and both musicians worked from Eddie's piano book. Consistent with Eddie's require to breathe someplace (piano players apparently don't have this problem!), the "last page" was played as is.

6. Variations On An Autumn Theme. Although this piece is very short and played straight (flute and acoustic guitar), it seems to become more beautiful with each playing: surely a gem which provides a fitting signature for the flute side of the album.

SIDE TWO 1. AS LONG AS 1 LIVE 3:19

(Harold Arlen/Ted Koehler; Arko M

nry Mancini/Leslie Bricusse; Northridge

v Brown

450NS 4:15

2. TWO FOR THE ROAD 1:35

4. WISTFUL MOMENT 4:13 (Roland Hanna: Pahanna Music: BMI)

3. BLUE BOSSA 3-17 (Kenny Dorham)

5. SHINE I

Schapiro Be

6. A FLOW

1. As Long As I Live. Some of us have heard this tune played on clarinet before, but this is a fine up-dated version which tends to evoke a smile here and there. Bucky used electric guitar, and Eddie follows his chord patterns with great facility.

(Roland Hanna; Bobbin Music, BMD)

2. Two For The Road, This is a short generates in his performances working as a

3. Blue Bossa. For this one, Eddie breaks out his bass clarinet-and what a sound! It makes one wonder why this instrument isn't heard more often. Bucky

4. Wistful Moment. Bucky introduces the melody on this pretty Roland Hanna ballad on electric guitar, and Eddie follows up with some fine, understated but moving

5. Shin s. This one is just plain ridiculous—but fun! The break-neck tempo demonstrates Eddie's ability to get around on the clarinet, a feat made more difficult

by the fact that his tongre must surely have been in his cheek some of the time. Bucky's electric guitar on e again provides he appropriate backing including a solo spot 6. A Flower For Ali Seasons, As

mentioned previously, this is the piece written especially for this album by Roland Hanna. It evolved into a solo spot for Eddie, where he ended up playing two parts. The bass clarinet track was recorded first, and flute added later—days later, when Eddie got his "chops" back. During the flute overdub session, Eddie was heard to say (after a few takes that he wasn't quite happy with) that the bass clarinet player always played his part exactly the same way, and never made a mistake. Anyway, the parts are beautifully interwoven, and we think it is an intrigui piece of music, well worth the special effort on everyone's part

Gerry Macdonald

Recorded at Macdonald Studio February-1973

Producer/Engineer: Gerry Macdonald Cover & Liner Photos:

Laurie MacGowan Produced by Choice Records. Inc.

245 Tilley Place Sea Cliff, N.Y. 11579

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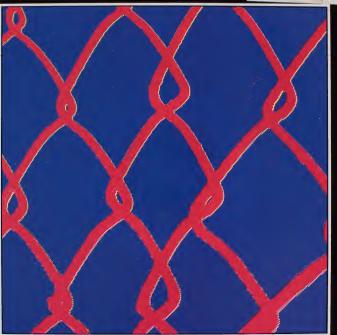
ucky's background and musical le are somewhat different; for a time he had a guitar duo with George Barnes, has worked with many big bands including those on the TV talk shows, and in general has been a prominent fixture on the studio and reford date scene for the past 12 years More recently, however, Bucky has preferred to work as a single and has appeared in some of the better small clubs and in concert around New York. He possesses a wide range of musical experience and is equally adept at performing classical acoustic guitar pieces and coaring beautiful modern sounds from his seven string electric guitar. In fact, his ability to play in styles other than (and in addition to) the straight jazz idiom allowed the music on this album to follow the interesting and unusual directions which Eddie 'elt he would like to explore.

> CHOICE STEREO CRS 1002









THE OTHER SIDE



Fents

SIDE ONE: 1. WHERE'S MY PRODUCER? 4:29 2. BACK IN THE SADDLE 4:31 3. SIXTY WAYS TO SKIN A YAK 443

4. MY BODY'S A TEMPLE 6:17
SIDE TWO: 1. FOUR SHEETS TO THE WIND 5:39 2. THE SCENERY MAN 5:56 3. RUBBER DISCIPLINE HELMET 4:33
4. I DON'T WANT MY MITV 4:13



ADAM HOLZMAN: KEYBOARDS; TED HALL: GUITAR; LAURENCE COTTLE: BASS, WHALES; MOYES LUCAS JR.: DRUMS;

TOM TUCCLARONE PLANS DASS ON "RUBBER DISCIPLINE HEIMET"

PRODUCED BY: ADAM HOLZMAN AND TED HALL, RECORDED BY: PHIL BROWN AT ROCK STEADY AND MONTEREY, MIXED BY: RON PENDRAGON AT THE COMPLEX.

"I, DON'T WANT MY MITY" AND "RUBBER DISCIPLINE HELMET" MIXED BY PHIL BROWN AT ROCK STEADY.



PHOTOGRAPHY: MARK BARROWS: ART DIRECTION OF SIGN: MURRAY BRENMAN

THANKS TO: ZILJULAN, PEARL, VIĆ FIRTII, WAL BASSES, ALLAN MORGAN/BASS ČENTEF, OBERHEM E.C.C. DON ASHTON/KORGʻLSA, PPG AMERICA, GOQDMAN MUSIC.

SPECIAL THANKS: JUL SNOWDEN, WILLIAM BERBOL, HOWARD LOWELL, JAC HOLZMAN, BRUCE DOTNICK/DIGITAL/MAGNETICS, PHIL BROWN,
JOHN GOODWIN, DAVID COLLINS, DOUG 838, MIKE REESE, MARKE DARROWS, MIKE MAGNETICS, BON PENDRAGON, MOYES AND LAURENCE.

MANY, THANKS TO THE TALENTED BASS PLAYERS, AND DRUMMERS WHO HAVE-HILLED KEEP THE BAND ALIVE FOR THE PAST EIGHT YEARS.

FENTS INFORMATION: (213) 255-7325. 4717 LINCOLD A 19510, LOS ANGELES, CALIFORNIA 9004

ALL COMPOSITIONS BY THE TENTS. ALL SONGS PUBLISHED BY HOW OME YOU DON'T HAVE A SINGER" PUBLISHING CO. (ASCAP)

Also available on Chrom Cassette and Compact Dis





This is Erroll Garner's first album release of the 70's. Once acain, he demonstrates that he is totally unique, ever fresh, and ever creative. The most dominant style influence in contemporary piano, Garner performances have inspired many descriptions from criticis including—"elfin, pixie, puckish, a smiling hip Buddah, Chaplinesque, the Debussy of jazz, and the Picasso of the olano."

An English critic has discussed the "profundity of joy" as expressed by Garner's work, and called him "the last of the rugged individualists in jazz." Writer Leonard Feather describes Garner as "both contemporary and avant-garde at all times."

Garner's performances are totally improvised and express the inner-man. In an era of self-conscious attempts to communicate more fully by encounter methods, touch, vibrations, Garner always has expressed himself fully, naturally, and without inhibitions. His usual directive to his accompanists, who have to be tuned to him, and his ranging inspections by sound, sight, mood, instinct, and perhaps even ESP, is "play whatever you feet."

Garner performances evoke excited comments from critics: "Garner, whose piano playing is like no one else's . . . though he has plenty of imitators, set the crowd on his ear." | Concord, Calif. | Bernard Vadon, French critic, of Garner at the Antibes Festival: "Garner lifts us to another summit of jazz music, in which Garner 'talks' with his keyboard, and his musicians and audience with his music. This is a dazzling recital . . . a master in the art of improvisation, Garner at an opportune moment, recovers the theme following his inimitable introduction . which gives such joy. His is an indisputable musical experience, as astonishing as the inspiration of youth. A large smile illuminates his curious and sympathetic face, rolling mischievous eyes, endearing two hands to his piano like a jockey pleased with his mount. Erroll Garner abducts his audience and leads them away to the very heart of his music."

In an era which is marked by many derivative, hybrid eelectic musicians and music and outriet hybrid eelectic musicians and music and outriet imitators and copies, Garner continues to be completely individual, innovative, original, and his own man. He has been called the perpetual renaissance man. This album, which introduces fave Garner compositions, is a highlight of his illustrious gallery of recorded works.



Side 1
FOR ONCE IN MY LIFE
(R Miller-O Murden)
YESTERDAY

THE LOOK OF LOVE
(H. David-B. Bacharach)
YOU TURNED ME AROUND
(E. Garner)

Side 2
SPINNING WHEEL
(0 C Toomas)
THE LOVING TOUCH
(E, Garner)
STRANGERS IN THE NIGHT
(C Singleton-E Studer-B Kaemplar)

MOOD ISLAND

FEELING IS BELIEVING

AISLEY EYES

All Selections Arranged by Erroll Garner

Producer: Martha Glaser/Recording Engineer: John Cue Mixing Engineer: George Engler/Mastering: George Martino/Cover Photos: Vernon Smith/Art Director: Des Strobel/Album Design:Richard Germinato/Piano:Baldwin

ACCOMPANIMENT

Several top rhythm players were used during the six sessions from which this album was produced. The rhythm accents, which are very much in keeping with today's sound, project a conception different from those used on Garner's previous works.

On You Turned Me Around, Fender bassist Gerald Jemmott joined Garner and his regular congaplayer, Jose Mangual, plus Jimmie Smith on drums. On all the other selections, bassist George

Duvivier and Jose Mangual performed with Garner.
On Strangers In The Night, Feeling Is Believing,
Mood Island, and The Loving Touch, Joe Cocuzzo
is the drummer.

On For Once In My Life, Yesterday, Spinning Wheel, The Look Of Love, and Paisley Eyes, Charles Persip is on drums.

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ELLINGTONIA! JOHNNY HODGES DUKE ELLINGTON, SHORTY BAKER, CAT ANDERSON, LAWRENCE BROWN, DON BYAS, PAUL GONSALVES



RIGINAL 1946-1964 RECORDINGS

ONYX RECORDS, INC.

ELLINGTONIA! JOHNNY HODGES

surely is—one of the most beautiful, most personal and most con-sistently inspired sounds in all of jazz.

From Mey 1928 until it wes stilled in Mey 1970, that voice (with a few yeers' interruption) graced Duke Ellington's orchestra and beceme one of the essential components in the leader's instru-mental paleties.

Ellington's eulogy for Johnny Hodges was eloquent, but its essence is conteined in these words: "Because of this great loss, our bend will never sound the same." That was the highest compil-

Duke also seid of the man who, among all the great musicians that heve passed through his ranks over a spen of half a century, was perhaps closest to his heart, at least musically: "Johnny naver overdid, never underdid."

That is one clue to the perfection of Hodges' work: his remarkable, metholess poise. Everything was in bilance, had perfect equilibrium. Supremely released, he never misplaced a note. (The mother of a friend—e middle-aged Jewish 1ady with no knowledge of Jazz—none watched Hodges sold with the Elinighto Hodge of Delevision. After a few moments, she commented: "He makes himself at home, doesn't he?"

doesn't he?"
Whatever showmenship Johnny Hodges may heve had rested
within that ebsolute security of his-not arrogance, though he
certainly was a proud man, but an assurance that reedily communicated itself. At times, sitting in the saxophone section, he looked
bored or hair adseep, but his sound, a commanding one, wes always
there, in solo or soil. And when he get up to do a festure in front
of the band-always shiring saxophone firmly in hand, feet timmly plented on the ground—his short but robust frame gave off a presence to reckon with.

ence to reckon with.

When Ellington still pleyed Hariem's Apallo Theater—there would always be a special enticipation when Duke called up Johnny Hodges. And hen, when his first lew notes had established the Hodges. And hen, when his first lew notes had established the issue forth from the audience, mixed with more conventional sound of applause and approached. And the artist would acknowledge the tribute with a barely perceptible—yet unmistakeable—nod and saze. Then his buddha-like countenance would return to normal. imperturbability

imperfurbability. The magnificent Hodges sound the imperfurbable Hodges poise gave his music a dimension of inevitability and logic comparable to Louis Amstrongs; but like Jouls, he never lost his ability to surprise. Utterly serene, he could also be full of fire or mischief, and his ultra-romantic, sensouse bailed playing—one side of his musical nature—was balanced by the earthiness and humr of his blues and jump manner. Each was inseparable from the other, and leavened it

leavened it.

The ballad manner with which he became identified in later years was roded in his early experience with the first master-saxophonist in the same of the property of the property

was always a ladder man.) Eachet gave him encouragement, some tall later, flowf mere gain not like Orleans, was not tacking in music-appecially saccipione music, Howard Johnson, who still music-appecially saccipione music, Howard Johnson, who still happy in he independ set of in New York Code, Fleed around the Page has differed in the control of the

resistors, out acquired mode of nes steet posits from its Europe Voung Hodges, running pro. Givide in Is time between home and Arry Young Hodges, running pro. Givide in Issue and Issue a

Ellington hed heard Hodges, both in Boston and leter, and often offerad him a job. In May, 1928, the young sexophonist accepted, with Webb's blessings (the drummer later also yielded Cootie

Williams to Duke).
From then until March 1951, when, restless, he left and formed

HAROLD BAKER, CAT ANDERSON, RAY NANCE, trumpets CLAUDE JONES, LAWRENCE BROWN, WILBUR DE PARIS, trombone; JOHNNY HODGES, RUSSELL PROCOPE, alto sax; JIMMY HAMILTON, clarinet, tenor sax; AL SEARS, tenor sax; HARRY CARNEY, baritone sax; DUKE ELLINGTON, plano; FRED GUY, guitar; OSCAR PETTIFORD, bass; SONNY GREER, drums.

| (itteresident | орестиос | , | | | | | | | |
|------------------------------------|----------|---|------|--|--|--|--|--|--|
| Side A 1. ESQUIRE 2. MIDRIFF | | | | | | | | | |

JOHNNY HODGES, alto sax; HAROLD BAKER, trumpet; QUENTIN JACKSON, trombone; DON BYAS, tenor sax; RAYMOND FOL, piano; WENDELL MARSHALL, bass;

| (Recorded April 14, 1950) | | | | | | | | | | |
|---------------------------|--|--|--|--|--|--|--|--|---|-----|
| 3. I ONLY WISH I KNEW | | | | | | | | | | |
| 4. WE FOOLED YOU | | | | | | | | | | |
| 5. ST. GERMAIN DES PRES | | | | | | | | | | |
| 6. GOOD TO THE LAST DROP | | | | | | | | | 8 | 3:1 |
| | | | | | | | | | | |

JOHNNY HODGES, alto sax; CAT ANDERSON, trumpet; LAWRENCE BROWN, trombone; RUSSELL PROCOPE, clarinet; PAUL GONSALVES, tenor sax; VICTOR FELDMAN, piano; BUDDY CATLETT, bass; SAM WOODYARD, drums. (Recorded August 27, 1964)

| Side B | | | | | | | | | | | | |
|--------------------------------------|--|--|--|--|--|---|---|---|--|--|--|------|
| 1. THE JEEP IS JUMPIN' | | | | | | | | | | | | |
| 2. GOOD QUEEN BESS 3. DOOJI WOOJI | | | | | | | ٠ | ٠ | | | | .3: |
| 4. JEEP'S BLUES | | | | | | | | | | | | |
| 4. JEEP'S BLUES | | | | | | ٠ | | | | | | . 3: |

his com band (including such colleagues as Lewrance Brown and Borny Green), Hodges was with Ellington, Cardeally, he became writing this, I sounder of the Cardeally and the Cardeally he became writing this, I sounder I've and the I have been that he was writing this, I sounder I've and the I have been that he was not a compared to the I have been that he was not a compared to the I have been that he was not a compared to the I have been that he was by tennicit as Search, Castle Rich, became a hit and praved the way for many good joins. The band, duality seen peece Sections the permany good joins. The band duality seen peece Sections to the permany good joins. The band duality seen peece Sections the specified, always included good musicians. Among those who specified, always included good musicians. Among those who peed to be a specified, always included good musicians. Among those who peeced to be a specified of the I have been a specified, always included good musicians. Among those who can be a specified of the I have been a specified to the I have been a specified of the I have been a specified or the I have been a specified or the I have been a specified to the I have been a specified

on some of Bline Froincey's greatest records, tenugene Lesser Volung and other peers, Precisic continued. It even resulted in an album on which he was: "presented" by Lawrence Weik, More commonly, he was associated with his friend, organist Wild Bill Davis (who subsequently also joined Ellington), end, on several occasions, Earl Haines. His records elways he did contemporary, if elso

sions, Earl Hines His records shways had a contemporary, if she missas, quality makes, and the soft according different season from bothing indiges that it was difficult to realize that he was not a magic tourist of basefully dounds that a man in his satistic, somewhat working of all sig bends. Perhaps no cut fully realized it, least of bends in the satistic somewhat working of all sig bends. Perhaps no cut fully realized it, least of bends in the satistic somewhat working of all sig bends. Perhaps no cut fully realized it, least one how a somewhat we have been somewhat the satistic somewhat it is shown to be somewhat the satistic somewhat it is shown to be somewhat the satistic somewhat it is shown to be somewhat the satistic somewhat it is shown to be somewhat the satistic somewhat it is not a primaric thereing becausing and rest it is made, it was been do not all thington set named missing value (sections.).

Equile migratine) opens with flodger's expells; then he plays the blues over terminoles from the reach, then rists from the terminoles spain. Cell with the response spain. Cell response spain cell response to the response spain cell response spain response spain

returns in a declematory, rewins finand style, the mellows: to action used for the end will, will will be a story to be a story to the story of the

Good To The Last Drop is, once more, the blues (Ouke's men uodou 16 ine Last JrOp is, dnce more, the blues blues (Duke's men, and Hodges especially, could play the blues all night and not wear out their powers of invention). A typical Hodges blues riff. It has the leader up in first, followed by a very characteristic open hom Baker solo (his tonal quality is closely related to Joe Wilder's, Clark Terlys, and Fredde Webster's) and another excellent Byas Contribution (backed by a new riff) that ends with a flurry of notes The ensemble takes it out gently.

The Jeep Is Jumping takes us both forward and back in time. The piece stems from a 1938 session under Hodges' name. Its revival in 1964 was part of an "Evolution of Jazz" project which Leonard Feather was producing for Mills Music and their publishing

complex. Defined as a book end records combination, never The polest, planned as a book end records combination, never A portion designed to receive be planned as type was sissued for the first time on the glassed (Days 202), in addition to the redocts need to be provided to the provided as a second of the combination of the second end steps of lazz, (recidentally, this portion of this album was entitled to the provided to the combination of the second entitled to the combination of the combination of the combination of the entitled to the combination of the combination of the fertiles. The combination of the combination of the fertiles, not combination of the fertiles, not combination of the fertiles, and the combination of the fertiles, and fe

Not once did the come on like a star or exercise prerogatives that were surely his feet of the come on like a star or exercise prerogatives that were surely his more present that the come of the com

Good Queen Bess stems from a 1940 Hodges session (one of his greatest). A Christophar-Columbus-type of riff, it opens with Cet's growl break, hos severel spots from Hodges, Cat vaiving in his Rex yein, Gonsalves et his most Websterish, a nice trombone

spot, and Cat again.

Dooil Wooji, despote its B1o-the-bar bass pattern, is not a pun on boogie woogia, but railstes to Duk's African involvement (part of his world long before it became hashbar and or pre-tudy for the monumental Ko-Ko. Itself named for an African king. This place, from early 1939, is e minor blass, distinguished by a prominent pinon (jigure, growl trumpet work, Brown's best soil of the date (very 1. C. Higgmenthamms) and probably played with a piece of

(evr.) J. C. Higginhotham-tish and probably hayayd with a piece of all over the hold of the probable passed with a control of the probable passed with a control of the proving of the pro

Cover Photo: Courtesy STANLEY DANCE Remastering: PAUL GOODMAN (RCA) Reissua Produced By DON SCHLITTEN

প্লভাত ভাতৰ প্ৰা শক্ষেত্ৰ কৰি কৰি কৰি কৰি । ১৫ ১৯ ভূতা তভ্তা তভ্তা তভ্তা তভ্তা কি ပြုဝရှိစို့သူဝရှိစို့သူလ 1031703116

SPANISH GUITARS ARRANGED & CONDUCTED BY AL CAIOLA

(C. Valazquez) E. B. Marks / BMI
(P. Perez) Peer Int. / BMI

BT 1027

(X. Cugat, S. Adams) E. B. Marks / BMI

(E. Lecuona, C. Lombardo, C. O'Flynn) E. B. Marks / BMI EL-RANCHO GRANDE

(S. Ramos, E. Uranga) E. B. Marks / BMI

(M. Grever, C. Pasquale) Southern / ASCAP

SEREMATA
(L. Anderson) Mills Music / ASCAP

(E. DeFalla) S.G.A.E. / BMI

(G. Riog, J. Sherr, A. Rodriguez) E. B. Marks / BMI

When someone says "guitar," you think of Al Calola, King Guitar. Calola's own free-wheeling and spirited style on six strings dazzles no matter what kind of music he plays. For Bainbridge's Time series, Al has recorded "Soft Guitars," "Spanish Guitars," Italian Guitars, "The Heritage of Broadway. The Music of George Gershwin, "Guitar of Plenty" and many mary more. No matter what mood Calola is setting, his guitar glides effortlessly through the music, picking, strumming, teasing the notes to perfection.

Perhaps his best-known recording is of the theme from the long-running television western, "Bonanza." Others he had hits with include; "From Russia With Love," "Tuff Guitar," "Sandy," "Straight Ahead," "Thunderbird," "Sidewalks of Brazil," "Wheels West' and "My Lovin' Guitar."

Al Calola's career started with the Marines in 1942 when he organized the famous 5th Marine Division Band, which he fronted until Lt. Bob Crosby outranked him. Together, they tourned with the group throughout the entire Pacific area. Afterward, he auditioned successfully for the CBS Symphony studio orchestra and played with them for ten year.

Out on his own, Calole recorded with Hugo Vinterhalter, Mich Miller, Perry Faith, Frankie Avalon and Paul Anka, He had a hit recording of Elmer Bernstein's "Theme from "The Magnificent Seven". A featured artist for many years on the United Artists label, Caloist many UA albus include "King Gultar," "Tuff Gultar, "Tuff Gultar, English Style, and "Tuff Gultar, Tijuan Style: He has appeared in clubs around the country and his own bands have included such great players as Bob Rosengarden, Phill Bodner, John Pizzarelli, Tony Mattola, Al Casamente and Hank Jones.

THE TIME SERV

BAINBRIDGE

BANERIDGE ENTERTANAENT COMFANY, N



es Boppy D's Mix 5:50 V.O.T.U. Club Mix 7:39 mqAkee A LUV 2 GETHER NITAAM JIBARAO

DARRELL MARTIN **LUV 2 GETHER**

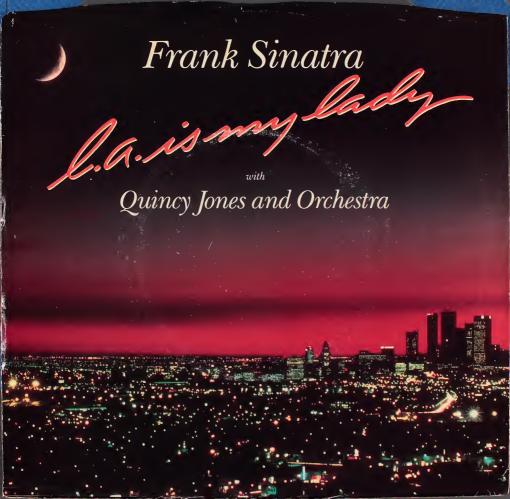
A1 V.O.T.U. Club Mix 7:39 A2 Bobby D's Mix 5:50

B1 Dance Works! Vocal Mix 3:58 B2 V.O.T.U. Hardvibe 7:57

Wiffen by Daniel March, WiThin Bloom.
PAGENET by Be (19 Main: ACCO), RLI, Example Scient.
PAGENET by Be (19 Main: ACCO), RLI, Example Scient.
4.1 Pour Production and Enert by Constantion Manimater Pagenose for V.O.T. Productions.
8.1 Pour Production and Enert by Constantion Manimater Pagenose for V.O.T. Productions.
8.2 Pour Production and Enert by Page (Pagenose Annual Auguston), Repossibly by Bell Production and Enert by Page (Pagenose).
2.2 Post Production and Pennis by Constantion Manimater Pagenose for V.O.T. Productions.

POPULAR

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Frank Sinatra

L.A. Is My Lady
Backed with:
Until The Real Thing Comes Along

Produced by Quincy Jones



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870 611-7

ANCHORAGE

3:21

Written by Michelle Shocked Produced and Arranged by Pete Anderson

Designed by Helen Namm North American Management: Jane Friedman/A.I.R., Inc. Booking Agency: Steve Martin/M.B.A. Int'l Management: Martin Goldschmidt/Cooking Vinyl U.K.



From the Mercury album, "Short Sharp Shocked" (834 924-1)



Tommy Gawenda Claire Massey Cathy Massey Mark Jiaras

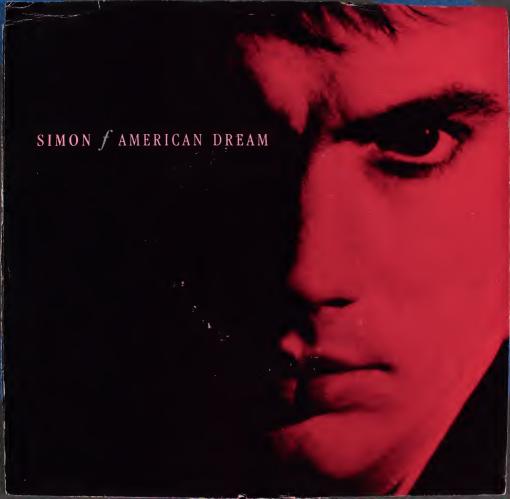
FROM THE ALBUM

TAMISHOW

Produced By Mike Chapman



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MONEY\$ TOO TIGHT (TO MENTION) $_{\rm b/w}^{\rm b/w}$ open up the red box

MONEY\$ TOOTIGHT (TO MENTION) (3:38) b/w OPEN UPTHE RED BOX (3:56)

PRODUCED BY STEWART LEVINE

1985 Elektra/Asylum Records for the U.S. and WEA Int'l. Int for the world outside of the U.S. 1985 Elektra/Asylum Records, 75 Rockefeller Plaza, NY, NY, 10019

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7-69607





Record Process by American Audiographics, Waukesha, WI, Patent 3.745.055, 3.245,691; 3,265,396, 3,367,665, 3,589,736, 3,463,303, 3,469,849

CANADIAN PATENTS 804.412, 811,047





Produced by Ted Currier for Platinum Vibe Productions, Inc.
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Frank Sinatra

Theme from NEW YORK, NEW YORK



B/W That's What God Looks Like To Me

PRODUCED BY SONNY BURKE
Orchestra and Chorus Arranged and Conducted by Don Costa
From the Reprise album TRILOGY (3FS 2300),
Record Two, The Present, Some Very Good Years



RPS 49233

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Best of modern

A Bellydance

ABOUD ABDEL AL

- 1. Sahirah (Ahmad Hamoudah) 7:32
- 2. Raksel Hawanem (trad.) 7:54
- 3. Aliek Asaal (trad.) 4:58
- 4. Ameint Bellah (Nabil Ghosson) 3:56
- 5. Rajeeh Yetaamar (Zaki Nassif) 4:08
- 6. Zafatel Arouss (trad.) 10:03
- 7. Abarret Elshatt (Kazem Alsaher) 5:32
- 8. Kouly Sanhgam (trad.) 4:27
- 9. Al Aien (trad.) 5:31
- 10. Saiedeh (Isam Rajie) 2:00

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AXEL F BASS FROG







1. AXEL F (TV Mix)

3.05

BASS FROG

Track 1 written by Copyright Control, published by Copyright Control Produced by Ismail "Isy B" Boulaghmal and Roberto Mirto a.k.a. Planet Rob for ZYX Music.



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SOUND 9890-5









- 1. Conditioning Mix
- 2. Cha-Cha Slide
- 3. Take It 2 Da House
- 4. Take It 2 Da House-instructions
- 5. Nelly Mix
- 6. Nelly Mix-instructional
- 7. Dude Looks Like A Lady
- 8. Dude Looks Like A Ladyinstructional
- 9. KC's Groove
- 10. KC's Groove-instructional
- 1. Come Get It
- 12. Come Get It-instructional
- 13. Go State
- 14. Go Cats
- 15. Cheers
- 16. Sidelines

VEA CAMP MIX

Produced by David A. Less

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- 1. Conditioning Mix
- 2. Cha-Cha Slide
- 3. Take It 2 Da House
- 4. Take It 2 Da House-instructional
- 5. Nelly Mix
- 6. Nelly Mix-instructional
- 7. Dude Looks Like A Lady
- 8. Dude Looks Like A Ladyinstructional
- 9. KC's Groove
- 10. KC's Groove-instructional
- 11. Come Get It
- 12. Come Get It-instructional
- 13. Go State
- 14. Go Cats
- 15. Cheers
- 16. Sidelines

UZA CAMP MIX OU

Produced by David A. Less

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ndless spirit & the passion



UCA CAMP MIX 2002



UCA CAMP MIX 2002

- 1. Conditioning Mix
- 2. All For You
- 3. Am To Pm
- 4. Am To Pm (Instructional)
- 5. Missy Mix
- 6. Missy Mix (Instructional)
- 7. Best Years of Our Lives
- 8. Best Years of Our Lives (Instructional)
- 9. Bounce
- 10. Bounce (Instructional)
- 11. Parents Just Don't Understand
- 12. Parents Just Don't Understand (Instructional)
- 13. Drum Cadence #1-The Beat
- 14. Drum Cadence #2-Go Big Blue
- 15. Cheers
- 16. Sidelines







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Record Number: UDA 0293





UCA CAMP MIX 2002

- 1. Conditioning Mix
- 2. All For You
- 3. Am To Pm
- 4. Am To Pm (Instructional)
- 5. Missy Mix
- 6. Missy Mix (Instructional)
- 7. Best Years of Our Lives
- 8. Best Years of Our Lives (Instructional)
- 9. Bounce
- 10. Bounce (Instructional)
- 11. Parents Just Don't Understand
- 12. Parents Just Don't Understand (Instructional)
- 13. Drum Cadence #1-The Beat
- 14. Drum Cadence #2-Go Big Blue
- 15. Cheers

UCA CAMP MIX 2002

16. Sidelines





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HEAD IN THE BOOK THE CURE





- 1. IN BETWEEN DAYS
- 2. KYOTO SONG*
- 3. THE BLOOD
- 4. SIX DIFFERENT WAYS
- 5. PUSH*
- 6. THE BABY SCREAMS
- 7. CLOSE TO ME
- 8. A NIGHT LIKE THIS*
- 9. SCREW
- 10. SINKING

ALL SONGS PRODUCED BY ROBERT SMITH AND DAVE ALLEN except * PRODUCED BY ROBERT SMITH, DAVE ALLEN AND HOWARD GRAY

The music on this Compact Disc was originally recorded on analog equipment. We have attempted to preserve, as closely as possible, the sound of the original recording. Because of its high resolution, however, the Compact Disc can reveal limitations of the source tape.

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THE QUINTESSENTIAL BILLIE HOLIDAY VOLUME 8 (1939–1940)



0 7464 - 47030 - 2

AAD

- 1. THEM THERE EYES (2:48)
- 2. SWING, BROTHER, SWING (2:55)
- 3. NIGHT AND DAY (2:58)
- 4. THE MAN I LOVE (3:04)
- 5. YOU'RE JUST A NO ACCOUNT (2:56)
- 6. YOU'RE A LUCKY GUY (2:44)
- 7. GHOST OF YESTERDAY (2:36)
- 8. BODY AND SOUL (2:58)
- 9. WHAT IS THIS GOING TO GET US? (2:39)

- 10. FALLING IN LOVE AGAIN (CAN'T HELP IT) (2:49)
- 11. I'M PULLING THROUGH (3:08)
- 12. TELL ME MORE AND MORE, AND THEN SOME (3:08)
- 13. LAUGHING AT LIFE (2:53)
- 14. TIME ON MY HANDS (3:03)
- 15. I'M ALL FOR YOU (3:08)
- 16. I HEAR MUSIC (2:39)
- 17. THE SAME OLD STORY (3:10)
- 18. PRACTICE MAKES PERFECT (2:35)

Contains previously released material.

COLUMBIA

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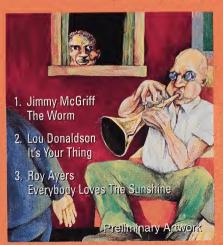


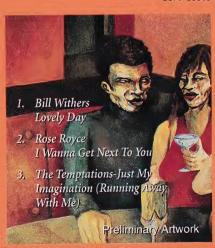
CD Sampler Volume Three

classic jazz funk

Volume Two Sel # 50009

Classic Mellow Volume Two Sel # 50010





Summer Release

THE NEVER ENDING STORY ORIGINAL MOTION PICTURE SOUNDTRACK



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1. NEVER ENDING STORY

2. SWAMPS OF SADNESS

3. IVORY TOWER

4. RUINED LANDSCAPE

5. SLEEPY DRAGON

6. BASTIAN'S HAPPY FLIGHT

7. FANTASIA

8. (J) ATREJU'S QUEST

9. THEME OF SADNESS

10. ATREJU MEETS FALKOR

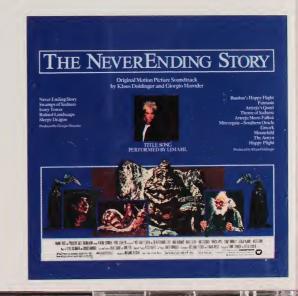
11. MIPRORGATE - SOUTHERN ORACLE

12. GMORK

13. MOONCHILD

14. THE AURYN

15. HAPPY FLIGHT







J2-1188

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Manufactured and Distributed by RCA Records, a label of BMG Music, New York, NY * Printed in U.S.A.

- 1. THEN SHE BIT ME 3:34 (W. Smith/J. Townes/P. Harris)
- 2. I THINK I CAN BEAT MIKE TYSON 4:49 (W. Smith/J. Townes/P. Harris)
- 3. JAZZY'S GROOVE 4:43 (W. Smith/J. Townes)
- 4. EVERYTHING THAT GLITTERS (AIN'T ALWAYS GOLD) 4:17 (W. Smith/J. Townes/P. Harris)
- 5. YOU GOT IT (DONUT) 4:55 (W. Smith/J. Townes/P. Harris)
- 6. THE GIRLIE HAD A MUSTACHE 4:32 (W. Smith/J. Townes)

- 7. THE REVEREND 4:31 (W. Smith/J. Townes)
- 8. WHO STOLE MY CAR? 4:57 (W. Smith/J. Townes/P. Harris)
- 9. THE MEN OF YOUR DREAMS 4:52 (W. Smith/J. Townes/P. Harris)
- 10. NUMERO UNO 4:10 (W. Smith/J. Townes)
- 11. TOO DAMN HYPE 5:41 (W. Smith/.I. Townes)
- 12. JEFF WAZ ON THE BEAT BOX 5.39 (W. Smith/J. Townes)

Produced by D.J. Jazzy Jeff and the Fresh Prince, Pete Q. Harris and Nigel Green Mixed and engineered by D.J. Jazzy Jeff and Nigel Green Recorded at Compass Point Studios, the Bahamas and Kajem Victory, Philadelphia Mixed at Kajem Victory, Philadelphia

> Photographer: Robert Lewis Grooming: Kofi Tuda for Tumutu Ltd. Barbers: Stefon Shores & Lawrence Dixon Stylist: Sharon Lynch Cover design: ZombArt JK DMS

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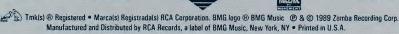














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BCSPCD 3

Berklee College of Music

Studio Production Projects 1991

Berklee College of Music



Berklee College of Music 1140 Boylston Street Boston, Massachusetts 02215

1 Can't Run Away (3:43) 2 Faces (4:10)

3 Tell Me (4:06)

4 There's No Hurry (5:51) 5 Three Sleepless Nights (3:05)

6 I Miss the Words of Love (3:49) 7 No One Here (3:54)

8 Commitment (3:40) 9 You Get the Best of Me (3:02)

10 Forest Floor (5:35) 11 Castle in the Sand (3:08)

12 Rock 'n Roll Invasion (3:40)

13 Together (4:10)

14 Life in a Doorway (4:27) 15 Chilly Wave of Summer (4:00) 16 January 17th (3:29)

17 Haze (4:49)

18 America (3:49)

Total CD Time: 72:50





14 Classic Electronic Hits

The Art of Noise
Mike Oldfield
The Alan Parsons Project
Walter Murphy
Jan Hammer
Billy Preston
Giorgio Moroder
Dick Hyman
Harold Faltermeyer
Paul Hardcastle
Hot Butter
Mike Post
Edgar Winter Group

The Art of Noise featuring Duane Eddy 1. Peter Gunn

Mike Oldfield 2. Tubular Bells (Theme from the Motion Picture "The Exorcist")

The Alan Parsons Project 3.1 Robot

Walter Mulphy 4. Theme From E.T. - The Extra Terrestrial

Jan Hammer 5. Crockell's Theme

Billy Boston 6. Outta-Space

7. Chase (from the Motion Picture "Midnight Express")

Dick Hymno 8. The Minotaur

Hamid Hallemeye 9. Axel F

Paul Handcasile 10. Rain Forest

Ham Hammer 11. Miami Vice Theme

Hot Butter 12. Popcom

Mike Post 13. The Rockford Files

Edda Winter Group 14. Frankenstein



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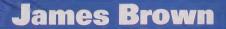
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CATO16A





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The Golden Collection 1. Introduction/Give It Up Or Turn It Loose 2'07
2. It's A Man's Man's, Man's World 8'53
3. Papa's Got A Brand New Bag 2'08
4. Hot Pants 117

5. I Can't Stand Myself (When You Touch Me) 2'07

6. It's Too Funky In Here 5'03

7. Get On The Good Foot 4'00

8. I Got The Feelin' 2'49

9. Jam (1980) 4'41

10. Body Heat 5'21

11. Doing It To Death 4'01

12. Medley: The Payback/It's Too Funky In Here 4'30

Licensed from: Charly Licensing APS All tracks are live recordings

James Brown

The Original Sound track

SCORE AND SONGS BY
DYLAN GLOW





Tibetan Sacred Temple Music

EIGHT LAMAS FROM DREPUNG LOSELING MONASTERY

| Invoking the Spirit of Kindness through Sound | 7:25 |
|---|-------|
| Purifying the Environment | 12:08 |
| Mandala Offering | 10:24 |
| Dance of the Skeleton Lords | 10:51 |
| Palden Lhamo Offering | 6:59 |
| Prayer for Peace | 5:54 |
| Dedication of Merit | 0:50 |

Produced by Bruce BecVar and Nada Shakti Co-produced by Glenn H. Mullin Recorded at Syntasy Studios, California by Bernard Xolod Art Direction and Design Stephen Bacchus Photo by John Werner Total Time 54:31

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THE World of

SCIENCE FICTION



CD1 / TT: 58.31

1. STAR TREK/RAUMSCHIFF ENTERPRISE (3.20) · 2. ALIEN (2.33) · 3. BATTLESTAR GALACTICA/KAMPFSTERN GALACTICA (1.30) · 4. JOURNEY OF THE 7th GALAXY (2.10) · 5. THE OUTER LIMITS (1.27) · 6. MOONRAKER (2.30) 7. CLOSE ENCOUNTERS/UNHEIMLICHE BEGEGNUNG DER DRITTEN ART (2.07) · 8. STAR WARS/KRIEG DER STERNE (2.18) · 9. CAN YOU READ MY MIND (2.11) · 10. SPACE: 1999/MONDBASIS ALPHA 1 (1.58) · 11. RADAR (1.45) · 12. SUPERMAN (2.15) · 13. PHANTOM PLANET (2.00) · 14. GODZILLA (1.30) · 15. NOT OF THIS EARTH/DER VAMPIR AUS DEM ALL (2.20) · 16. ALSO SPRACH ZARATHUSTRA (3.20) · 17. BLACK HOLE/DAS SCHWARZE LOCH (3.05) · 18. STAR WARS - THE EMPIRE STRIKES BACK/KRIEG DER STERNE - DAS IMPERIUM SCHLÄGT ZURÜCK (7.30): Medley Incl.: March 0f The Jedi Knights · Princess Leia · Cantina Band Throne Room · Darth Vader's Theme · Han Solo and The Princess · Yoda's Theme · Hyperspace · Star Wars 19. VOYAGE TO THE BOTTOM OF THE SEA/UNTERNEHMEN FEUERGÜRTEL (1.00) · 20. DAUGHTER OF THE LESSER MOON (2.07) · 21. SINDBAD & THE EYE OF THE TIGER/SINDBAD & DAS AUGE DES TIGERS (1.35) 22. THE TIME TUNNEL (1.15) · 23. TWILIGHT ZONE/UNHEIMLICHE SCHATTENLICHTER (2.00) · 24. STAR TREK - THE MOTION PICTURE/RAUMSCHIEF ENTERPRISE - DER FILM (1.22) · 25. BUCK ROGERS IN THE 25th CENTURY/BUCK ROGERS (1.26) · 26. WAR OF THE SATELLITES/PLANET DER TOTEN SEELEN (1.55)

CD2 / TT: 56.03

1. VAMPIRE PLANET (2.38) · 2. DR. WHO (1.23) · 3. THE ADVENTURES OF SUPERMAN (1.00) · 4. DARK STAR (4.45) 5. MARCH OF THE LIZARD-MEN (2.56) · 6. LAND OF THE GIANTS (1.00) · 7. SPACE: 1999 II/MONDBASIS ALPHA 1 (1.31) · 8. THE THING/DAS DING AUS EINER ANDEREN WELT (1.17) · 9. ANGRY RED PLANET/WELT-RAUMSCHIFF MR1 GIBT KEINE ANTWORT (1.33) · 10. BLADE RUNNER (4.03) · 11. LOST IN SPACE I & II (1.54)

12. CAPRICORN I/UNTERNEHMEN CAPRICORN (2.20) - 13. THÉ PRISONER/DER GEFANGENE (1.05) - 14. RAIDERS OF THE LOST ARK/JÄGER DES VERLORENEN SCHATZES (3.38) - 15. E.T. (3.23) - 16. THE INVADERS (0.37)

17. U.F.O. (1.19) 18. VENA'S DANCE (1.50) - 19. FLASH GORDON (3.25) 20. RETURN OF THE JEDI/

RÜCKKEHR DER JEDI-RITTER (3.47) - 21. INTO THE ALTERNATE UNIVERSE (0.57) - 22. MORLOCKS (2.24)

23. FORBIDDEN PLANET/ALARM IM WELTALL (2.20) · 24. TIME MACHINE MODEL (0.47)

25. VOYAGE TO THE PREHISTORIC PLANET (2.50) · 26. WAR OF THE WORLDS/KRIEG DER WELTEN (1.21)

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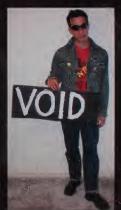


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Repeat Offenders, Razor Baby, Poing Time, Trap You, Running Out, Never Asked, Skinheads, Deathmobile, God Complex, & Soundtrack





Vols. I & II

Piano Meditations

21 Selections - 68 Minutes

Composed and Performed by Janice Carleton



I'm a wife and stay-at-home Mom who lives in Chico, CA. I've been married to my best friend, Jim, for almost 24 years. I thank God for blessing us with four incredible children who are the joy of our lives and for Jim who has always supported me in my music ministry. I also praise God for sending this music, which I believe is a gift from Him. One day in prayer, I heard, "If you play, I will speak to my people." And He has! I pray that as you listen, you will open your heart and let the Lord speak to you, His beloved.

God bless you! In Him, Janice





446 249-2

the band play

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Gavin Bryars

000 608 888808

THE SOOTHING PULSE

Guided Progressive Relaxation with Music Third Edition 2005

John M. Ortiz, Ph.D.

John M. Ortiz, Ph.D. is the director and founder of The Institute of Applied Psychomusicology®,

and The Asperger Syndrome Institute[®]. A licensed psychologist, musician, composer, certified clinical hypnotist, and international speaker and consultant, he is listed in the National Register of Health Service Providers in Psychology. His international lectures are based on his books and research on Psychomusicology, and Asperger's Syndrome and related conditions. His first Book, The Tao of Music: Sound Psychology (1997), a best seller, has sold over 100,000 copies and been translated into seven languages. The Soothing PulseTM, a former "Top-10 Book of the Month Club" audio selection, has sold over 50,000 copies.



The Soothing Pulse™ music featured on this CD is based on Dr. Ortiz's technique of Pulse Entrainment™ and consists of:

(1) A rhythmic, quieting pulse designed to balance the left/right brain hemispheres.

(2) Layers of interweaving musical drones which create a sense of flow and serenity.

(3) A guided, progressive narration to gently relax and rejuvenate our bodies and minds.

Track One: Guided Relaxation with Soothing Pulse Music™ (22 minutes)

Track Two: Soothing Pulse MusicTM (22 minutes)

The music and script used in this recording is based on years of research with both adults and adolescents from various cultures and ethnic groups. Although effective for most people, no guarantee can be given that this recording will have the desired effect on everyone. The author and his corresponding institutes take no responsibility for any unprecedented adverse effects that may arise as a result of listening to this recording.

For more information, please write to:

Dr. John M. Ortiz, Director & Founder The Institute of Applied Psychomusicology® P.O. Box 113, Dillsburg, PA 17019-0113 Email at: DrO@soundpsych.com

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Relaxation

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- · Relaxation
 - Massage
- Meditation
- · Stress Reduction
 - · Natural Sleep
 - Rejuvenation

Track Two

www.soundpsych.com

Stress

Reduction

THE

SOOTHING PULSE

Guided Progressive

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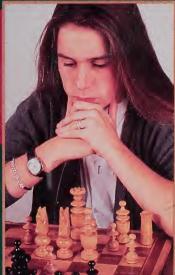
Vol. 1

A

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BALL S

- 1 HOME
- DON'T SAY
 YOU'RE SORRY 3:17
- 3 BURNED 470
- FANTASYLAND^{±19}
- S SHOULD I2:56
- 6 GIVING YOU ME 3:42
- THE MORE THAT I SAY 3:50
- 3 HELEN4-10
- 9 I COULDN'T
- 19 CRAWLIN'4:13
- 1 A S K 3142
- GRAVITY BUSTER 3:77
- B TRY
- GET IT ON ASTO

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- 1 TALK ABOUT LOVE 2 I'LL PLAY THE BLUES FOR YOU
- 3 TELL ME WHATS THE REASON
- 4 TEXAS FLOOD
- 5 DON'T LET THE GREEN GRASS FOOL YOU
- **6 PERSON TO PERSON**
- **STONE CRAZY**
- **8 WAIT ON TIME**
- 9 SAME OLD BLUES



www.jcsmithband.org

"This CD introduces Johnnie C. Smith as one of the most enthusiastic new blues talents to emerge in California in years! Furthermore, he is not only one of the most personable and historically attuned blues persons I've ever encountered, but Big Johnnie C. approaches his blues with a soulful conviction I find irresistible. This is a slice of contemporary West Coast blues at its best. Go Johnnie Go!"

> Tom Mazzolini Producer San Francisco Blues Festival



Masters Of Blues



Tribute To Elmore James

- 1. Stranger Blues (4:08)
 Johnny Winter
- 2. Pickin' The Blues (4:27)
 Dr. Hector & The Groove Injectors
- 3. The Sky Is Crying (4:11)
 Albert King
- 4. Shake Your Moneymaker (3:13)
 The Nighthawks
- 5. 12 Year Old Boy (8:29) Homesick James
- 6. It Hurts Me Too (2:48)
 Buddy Guy/Junior Wells
- 7. My Bleeding Heart (5:27)
 Alan Haynes
- 8. Dust My Broom (4:37)
 The Bluebirds
- 9. Whose Muddy Shoes (4:01)
 Fred James
- 10. The Sun Is Shining (5:12)

 Dave Hole
- 11. Talk To Me Baby (3:42)
 Tony Sarno
- 12. One Way Out (4:55)
 Allman Brothers





"A Few Degrees Cooler"



Masters Of Blues Tribute To Elmore James

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RIVERSIDE

Steren + Steren

BOSS GUITAR WES MONTGOMERY





- **□** BESAME MUCHO 6:28
- *2 BESAME MUCHO (Take 2) 6:24
- 3 DEARLY BELOVED 4:49
- 4 DAYS OF WINE AND ROSES 3:44
- 5 THE TRICK BAG 4:25
- 6 CANADIAN SUNSET 5:04
- 7 FRIED PIES 6:42
- *8 FRIED PIES (Take 1) 6:35
- 9 THE BREEZE AND I 4:08
- 10 FOR HEAVEN'S SAKE 4:39
- *BONUS TRACKS

WES MONTGOMERY—guitar MEL RHYNE—organ JIMMY COBB—drums

Produced by ORRIN KEEPNEWS

Recorded in New York City; April 22, 1963.

Digital remastering, 1989—Phil De Lancie (Fantasy Studios, Berkeley)

n his skyrocketing but tragically brief career (his first album as a leader came late in 1959; he died of a heart attack in 1968), Wes Montgomery completely revolutionized jazz guitar. But when first discovered, he was working in the basic guitar-organ- drums "bar band" format, and it remained a setting in which he always felt comfortable and creatively free. His first Riverside sessions (now OJCCD-034-2) and his last (OJCCD-144-2) were in this vein, but the present album-a 1962 date on which he is joined by hometown colleague Mel Rhyne on organ and spurred by a peak performance from drummer Jimmy Cobb-is widely regarded as the most fully effective of its kind.

TOTAL TIME 53:00

Total time has been rounded off to the nearest minute.





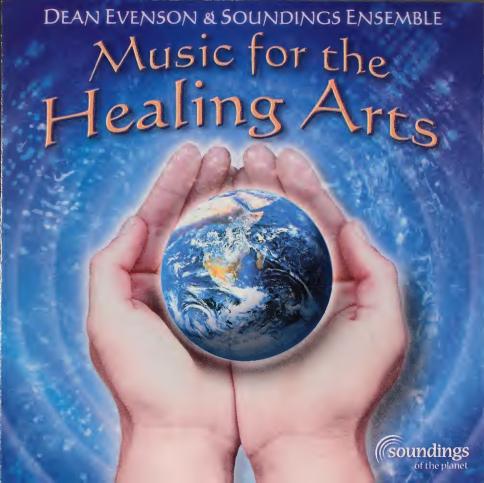
RIVERSIDE



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HEALING HANDS

Touch is the first sense to develop in human beings. Nurturing touch is so crucial to our well being that without it babies fail to thrive. Massage therapy and bodywork of all kinds are forms of touch communication. Since the mind and body are one organism and interdependent, the messages our bodies receive through healing touch are sent to our brains, which in turn release chemicals (endorphins) that help us relax. Relaxation creates a healing sense of ease throughout the body that reduces the effects of stress and makes breathing deeper and easier. A more oxygenated body leads to a clearer mind and a sense of enhanced well being. Once introduced, this experiential cycle of mind/body communication has profound effects on both short and long term health. We organically 're-member' our bodies in that healthful state and seek to repeat it when we are stressed.





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"Healing Arts" refers to a wide range of healing practices: massage, yoga, reiki, tai chi, meditation, acupuncture, feng shui, relaxation, movement . . . many creative therapies and personal growth techniques. Bonus: This CD contains a Music Catalog that can be viewed on your computer.

Soundings Ensen

- 1 Emerald Sea (5:19) from SOUND HEALING
- ² River of Dreams (6:12) from HEALING WATERS
- 3 Adagio (7:01) from CLASSICAL HEALING
- 4 Gentle Season (6:46) from TAO OF HEALING
 - 5 Easy Way (4:28) New Music
 - 6 Far Away Within (10:04) from OCEAN DREAMS 7 Free Spirit (2:25) from SEDONA SUITE
 - 8 Memory of Monet (6:46) from PEACEFUL POND
 - 9 Future Stock (4:20) from FOREST RAIN
 - 10 I Ching (7:14) New Music

TOTAL TIME: 60 minutes

SOUNDINGS ENSEMBLE:

Dean Evenson – flutes, keyboards
Tom Barabas – piano, keyboards
Li Xiangting – guqin
Scott Huckabay – guitar
Dudley Evenson – harp

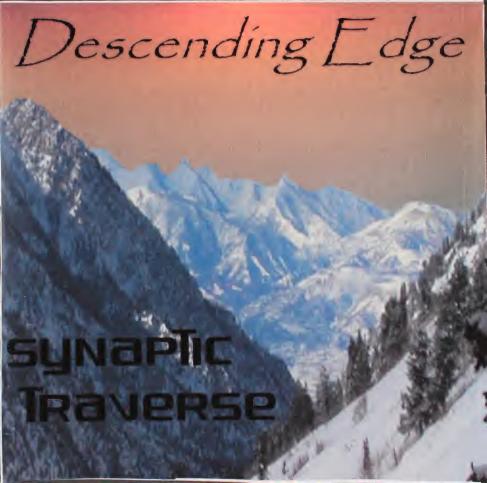
d'Rachael – barb

1.86



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were written, recorded, performed, reworked, /kepti/ized, ru/hed, improved, conjured, and mixed by DAVIS THURSTON

All scraps of music on this frisbee

Except: quest musicians

1) Josh Cooper (Drums on tracks 2, 3, 4, 5)

2) Mike Hannon (Guitar on tracks 2, 3, 4) All tracks were executed & captured on the same equipment as the last album except for the addition of some new effects processors & the Yamaha AWI6G digital track recorder.

Thanks to:
The imagination and inspiration of the world,
the little free time I have, to Josh & Mike for their
contributions to the music, to my supportive
mother, to everyone else who supports me, and

to all who are out there for the music !! PEACE

Descending Edge

"Synaptic Traverse"

- 1) Transmutation 12:39
- 2) Cilleyville Dub 6:08
- 3) Improv:Traverse Jam 11:13
- 4) IMPROV: TASTY JAM #29 9:28
- 5) DUB MEDLEY: A) PRELUDE
 - B) CHAOS
 - C) CRESCENDO
- 6) Z-SCORE 7) EUPHORIA
- 8) LIMITED BY INFINITY 10:23
- 9) OVERHEAD 5:16
- 10) TWO FEATHERS 6:18 All Tracks Recorded In the DAVEYTREERECORDS

Basement Studio 8/4/03>>2/29/04 Contact Davis Thurston: 603-735-6015



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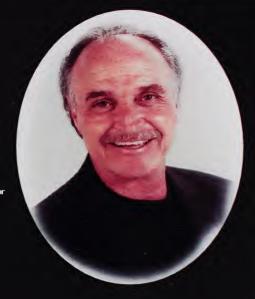
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and you know the best thing about this is...
I get to share it with you,
the people who appreciate my work and passion...
enjoy
Joe Beddia

- 1. Introduction
- 2. Pepino The Italian Mouse*
- 3. Stranger On A Shore
- 4. Gigolo
- 5. Ink-A-dink-A-Oo* / September Song
- ... as Jimmy Durante
- 6. Hello Dolly ... as carol channing
- 7. Your Best Thing*
- 8. The Wonder Of You/{Me} ... as Elvis Presley
- 9. Send In The Clowns*
- 10. Summertime* (with sax solo)
- 11. Ah! Marie* ... as Louie Prema (with sax solo)
- 12. Cryin' Time ... as Ray Charles
- 13. How Sweet It Is
- 14. Wonderful World ... as Louis Armstrong
- 15. Little Darlin' (w/guitar) done in one take-believe it or not!
- 16. As Time Goes By* ... w/George Burns
- 17. Have I Told You Lately* (w/flute solo)
- 18. Georgia
- 19. I Believe*
- 20. L.O.V.E.*
- 21. Unchain My Heart (sax solo)
- 22. One In A Million
- 23. My Prayer
- 24. In MY Life*
- 25. Outro.





Mojo Priest Steven Seagal

STEVEN SEAGAL

MOJO PRIEST

| 1. | Somewhere In Between | 4:1 |
|-----|-------------------------|------|
| 2. | Love Doctor | 3:40 |
| 3. | Dark Angel | 3:5 |
| 4. | Gunfire In A Juke Joint | 3:4 |
| 5. | My Time Is Numbered | 4:19 |
| 6. | Alligator Ass | 4:0: |
| 7. | BBQ | 3:20 |
| 8. | Hoochie Koochie Man | 4:2 |
| 9. | Talk To My Ass | 3:5: |
| 10. | Dust My Broom | 4:38 |
| 11. | Slow Boat To China | 8:43 |
| 12. | She Dat Pretty | 3:44 |
| 13. | Red Rooster | 3:29 |
| 14. | Shake | 3:32 |
| 15. | Untitled | 0:36 |
| 16. | Untitled | 0.41 |



17. Untitled





0:12

STEVEN SEAGAL

MOJO PRIEST

| 1 | Somewhere In Between | 4:17 |
|----|-------------------------|------|
| 2 | Love Doctor | 3:40 |
| 3 | Dark Angel | 3:57 |
| 4 | Gunfire in A Juke Joint | 3:45 |
| 5 | My Time Is Numbered | 4:19 |
| 6 | Alligator Ass | 4:03 |
| 7 | BBQ | 3:26 |
| 8 | Hoochie Koochie Man | 4:25 |
| 9 | Talk To My Ass | 3:51 |
| 10 | Dust My Broom | 4:38 |
| 11 | Slow Boat To China | 8:43 |
| 12 | She Dat Pretty | 3:44 |
| 13 | Red Rooster | 3:29 |
| 14 | Shake | 3:32 |
| 15 | Untitled | 0:36 |
| 16 | Untitled | 0:45 |
| 17 | Untitled | 0:12 |







Steven Seagal - Mojo Priest





- 2. PURPLE BERRIES
- 3. CIRCLE OF FRIENDS
- 4. A LOVE LIKE THAT
- 5. KIMBERS SONG
- 6. CANDY
- 7. TAKE IT ALL IN
- 8. BRAND NEW
- 9. THE LOOK
- 10. GOD BABY GOD
- 11. HEY! JESUS
- 12. THE TRAIN
- 13. INDIAN VISION,
- 14. BLUE PIGEONS

* ALL SONGS WRITTEN AND PRODUCED BY:

FORREST ROBIN MCCLOUD





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| 1. Messiah Records Theme | 1:09 |
|--------------------------|------|
| 2. Emes G | 5:51 |
| 3. Psychosemitic | 3:13 |
| 4. Town Car | 3:45 |
| 5. Double Dutch Lunch | 3:38 |
| 6. So Sue Me | 2:58 |
| 7. Havana Nagilah | 3:56 |
| 8. Kosher Nostra | 3:48 |
| 9. Hebro National Anthem | 1:44 |
| 10. Oh God, Get A Job | 2:40 |
| 11. Viva Oy Vegas | 4:13 |
| 12. 19.99 | 1:01 |

TOTAL 38:02



CD-REFERENCE





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Paul Hardcastle JAZZMASTERS The Greatest Hits

1. SHINE (5:02)

- 2. LOST SUMMER (5:19)
- 3. FEEL THE BREEZE (5:21)
- 4. PEACE ON EARTH (5:35)
- 5. WALKIN' TO FREEDOM (4:48)
- 6. BIRD ISLAND (4:26)
- 7. JOKERS WILD (SMOOTH JAZZ MIX) (4:01)
- 8. LOST IN SPACE (4:56)
- 9. PARADISE COVE (5:09)
- 10. FOREVER DREAMIN' (4:49)
- 11. SHELBI (4:02)
- 12. NORTHERN LIGHTS (5:37)
- 13. WONDERLAND (4:50)
- 14. LONDON CHIMES (4:12)

Produced by PAUL HARDCASTLE

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l Got You (I Feel Good) Sexmachine Georgia On My Mind



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James Brown





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The Golden Collection 1. I Got You (I Feel Good) 3'31
2. Gonna Have A Funky Good Time 2'43

3. Cold Sweat 0'58

4. I Got The Feelin' 2'49

5. Sexmachine 4'17

6. Get Up Offa That Thing 2'18

7. Please, Please, Please 3'54

8. Georgia On My Mind 5'53

9. Try Me 5'31

10. Medley: It's A Man's, Man's, Man's World/Lost Someone/ It's A Man's Man's Man's World 14'56

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James Brown





- 1) He is Lord
- 2) Recitation (worship)
- 3) Instrumental

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EVENTIDE

- 1. sound surfer 2. (inner sanctuary 3. let the way walk you 4. wakation
- 9. shanti praia 10. solar explosion, bonustrach from the album 'In love with Life'
- 11. the last thing, you heard about yourself bonus track with Hariprasad Chaurasia, flute.

Solo artistes

L. SUBRAMANIAM : Violin (9)

Devaki Pandit : Vocal (A)

Brij Narayan : Sarod (🌣)

Sunil : Sitar (()

Spanish Guitar solo on track No. 5 by Devapath, Mrindangam by Fropinath.

Mouth Harp by Yogi Raj, Voice on track No. 4 by Usha Saveer, Spanish Guitar on track No. 11 by Uli Schachtner, Lyrics on track No 11 with permission of Anabhava.

DD-1000 Mastering: Devashish Roy: Graphic design by Connexion.

all musical compositions and arrangements, all other instruments played, vocals, production, mix, coverpainting, by Amarcesh Leib



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- 1. Beloved (7:22)
- 2. Puzzle Pieces (3:15)
- 3. Unknown Answers (6:04)
- 4. Sombrero Viejo (7:06)
- 5. Raccoon Dance (1:31)
- 6. Snowflake/Purple Sky (6:25)
- 7. Leaders Choice (9:04)
- 8. Cindra (4:37)
- 9. Songs of Life (12:17)



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Track 4 written and © 1999 Larry Derdien

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Contact us at Destsbest@aol.com

The Godson of Gospel Music

MICHAEL

Waiting Down Here At The River



The Godson of Gospel Music

MICHAEL

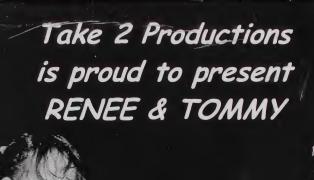
Waiting Down Here At The River

- 1. Hurry Up
- 2. Waiting Down Here at the River
- 3. I Shall Not Die
- 4. In the Valley He Restoreth My Soul
- 5. I Am Praying Blessed Savior
- 6. I Command My Body
- 7. Roll Back the Curtain
- 8. Gospel Medley

It's A Hard Road to Travel I am Determined Some Sweet Day I Know Where I Am Going I Love That Man Walk Those Streets of Glory



2007 Michael Reid. All rights reserved.



played by:

Bri & Skylar



Tom Dest & Lani Dest titude of gratitudes

- 1. Treading Water 4:47
- 2. Let Go 3:35
- 3. Inside My Prayers 8:08
- 4. In The Flow 6:40
- 5. drum solo #1 4:18
- 6. #1 Babe 5:44
- 7. Say What U Want 3:30

- 8. Let It Out 1:16
- 9. drum solo #2 2:18
- 10. Attitude of Gratitude 7:54
- 11. Singin' in the Same Key 4:01
- 12. Sweet Virginity 3:56
- 13. God Over Yonder 5:09



Fill your heart with love and then express It in everything you do



Michael Harner's Shamanic Journey Multiple Drumming Bridgewalker Drummers

Foundation for Shamanic Studies Shamanic Journey Series, No. 7

Authorized for use with Michael Harner's book, *The Way of the Shaman* (HarperCollins). Program for length of journey desired: 1: 30-minute journey with callback. 2: 15-minute journey with callback. *Also available as an audio cassette. Other compact discs and audio cassettes in the Shamanic Journey series:*

- No. 1 Shamanic Journey Solo and Double Drumming. Compact disc and audio cassette.
- No. 2 Shamanic Journey Didjeridu. Compact disc and audio cassette.
- No. 3 Shamanic Journey Singing Chorus. Compact disc and audio cassette.
- No. 4 Shamanic Journey Tibetan Bowl Sound. Compact disc and audio cassette.
- No. 5 Shamanic Journey Double Drumming. Audio cassette only.
- No. 6 Shamanic Journey Rattle NEW. Compact disc and audio cassette.



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and other assorted love songs DEREK AND THE DOMINOS



ERIC CLAPTON BOBBY WHITLOCK JIM GORDON CARL RADLE DUANE ALLMAN



- 1. I LOOKED AWAY 3:03
- 2. BELL BOTTOM BLUES 5:01
- 3. KEEP ON GROWING 6:20
- 4. NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT 4:56
- 5. I AM YOURS 3:34
- 6. ANYDAY 6:34
- 7. KEY TO THE HIGHWAY 9:37

- 8. TELL THE TRUTH 6:37
- 9. WHY DOES LOVE GOT TO BE SO SAD? 4:41
- 10. HAVE YOU EVER LOVED A WOMAN 6:51
- 11. LITTLE WING 5:32
- 12. IT'S TOO LATE 3:48
- 13. LAYLA 7:02
- 14. THORN TREE IN THE GARDEN 2:49

EXECUTIVE PRODUCER: TOM DOWD PRODUCED & ARRANGED BY THE DOMINOS

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ACCEPT NO SUBSTITUTE



ZONK

LIMITED



To Play Is To Win

ZONK * ROCK * Balls

| 1 | Asshole (Hero) | 4:15 |
|----|---------------------|------|
| 2 | Classy Lincoln | 2:49 |
| 3 | Work Sux | 3:39 |
| 4 | Stupid Soft | 5:12 |
| | Happy Apparatus | 4:32 |
| 6 | Bad Blood | 3:02 |
| | Sexual Genius | 4:28 |
| 8 | Werkin' the Wah | 4:26 |
| | Handin, Not Bandin, | 5:00 |
| 10 | Fairy Queen | 4:05 |
| 11 | Stereoltype | 2:37 |

Thanks to:

Ron K., Hank Goldknuckle, Raquel Aceves. Susie Stolberg, Qween B., Dan Gorman, and your mama.



Performed By The **Countdown Singers**

| 1. | Can't Take My Eyes Off You | 46 |
|-----|---|-----|
| 2. | Am I Dreaming | 04 |
| 3. | Goodbye To My Homies | 03 |
| 4. | | 53 |
| 5 | (B. Withers / W. Salter /R. MacDonald - Antisia / Breunig) It's Tricky | 35 |
| | (J. Simmons / D. McDaniels /J. Mizell / R. Rubin - Protoons / Russ-Groove / Jason NevinTag By Guav) | ວວ |
| 6. | Hard Knock Life (Ghetto Anthem) | 00 |
| 7. | Look Into My Eyes 4: (Bone / D.J. U-Neek - Keenu / Mo Thug / Ruthless Attack / Dollarz-N-Sense) | 18 |
| 8. | Father 4: /Smith / Olivier / Barnes / Michael / Overbig - LL Cool J / Def Jam / Slam U Well / Chappell / Jelly's J) | 45 |
| 9. | Avenues | :11 |
| 10. | Hypnotize | 38 |

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WARMING SAL FIGHT OF BESENVED, AND SALVE THE PROPERTY OF APPLICABLE LAWS





preserving the sound-star the need for a special deal of Apogee Electronics.











PROJECT SIPOWITT

- 1: PRELUDE
- 2: BLUET
- 3: INSIDE OUT
- 4: SMOOTH
- 5: MR. FUNTASTIC
- 6: FRESH POOT
- 7: BEAN
- 8: DR. ASTRONAUT
- 9: MALI













Cores Name A 19

1. Going Dawn 4 18 2. Wald Ma Right ... C

3. You'll Never by Without Me 5-02

4. Slow Train 4.50

5. Run From the Fire 416

All songs written by Gary and Kevin Breit, except "Cause We Had It Ali" written by Gary, Kevin and Garth Breit; and "Magdalene" written by Gary and Kevin Breit and Lorry Kirkwood.

Produced by Tom Treumuth

Additional recording on "You'll Never Be Without Me" produced by William Wittman "Going Dayles" Mixed by Stocker W. Taylor

€ 1988 EMG MUSIU

TM(S) ACA CORP - MADE IN US A





1. One Man's Climate 5:26

2. Wide World 4:31

3. Magdalene 4:07

. Cause We Had It All 4:04

i. Feel My Body Shakin' 5:05

All songs written by Gary and Kevin Breit, except "Cause We Had It All" written by Gary, Kevin and Garth Breit; and "Magdalene" written by Gary, and Kevin Breit and Lorry Kirkwood.

Produced by Tom Treumuth

Additional recording on "You'll Never Be Without Me produced by William Wittman

"Going Down" Mixed by Stephen W. Tayler

⊕ 1988 BMG MUSIC
 TM(s)
 ■ RCA CORP — MADE IN U.S. A



Part 3

Narrated by Dan Donovan



STEREO LP 5056 SIDE A

- 1. PLEDGING MY LOVE Johnny Ace
- 2. AT MY FRONT DOOR El Dorados
- 3. STORY UNTOLD Nutmegs
- 4. CHURCH BELLS MAY RING Willows
- 5. MY PRAYER Platters
- 6. GOODNITE, SWEETHEART, GOODNITE

1057 NITE RECORDS - 1005 CHESTNUT ST. PHILA.



Part 3

Narrated by Dan Donovan

STEREO LP 5056 SIDE D

- 1. LITTLE STAR Elegants
- 2. TRICKLE, TRICKLE Videos
- 3. SEA OF LOVE Phil Phillips
- 4. PERSONALITY Lloyd Price
- 5. THERE'S A MOON OUT TONIGHT Capris
 - 6. BROKEN HEARTED MELODY -

1057 NITE RECORDS - 1005 CHESTNUT ST. PHILA.



Part 3

Narrated by Dan Donovan



STEREO LP 5056 SIDE B

- 1. YOUNG LOVE Sonny James
- 2. OH WHAT A NITE Dells
- 3. A ROSE AND A BABY RUTH -George Hamilton IV
- 4. TEEN-AGE CRUSH Tommy Sands
- 5. GONE Ferlin Husky
- 6. DESERIE Charts

10ST NITE RECORDS - 1005 CHESTNUT ST. PHILA.



Part 3

Narrated by Dan Donovan



STEREO LP 5056 SIDE C

- 1. DIANA Paul Anka
- 2. LONG LONELY NIGHTS -

Lee Andrews & The Hearts

- 3. TONITE, TONITE Mello-Kings
- 4. AT THE HOP Danny & The Juniors
- 5. TO THE AISLE Five Satins

COST NITE RECORDS - 1005 CHESTNUT ST. PHILA.



WFII HISTORY OF ROCK THE FIFTIES — PART I



RECORD NO. 1 LN-LP 2X-5044 SIDE A

- 1. WHY DO FOOLS FALL IN LOVE -FRANKIE LYMON
- 2. IN THE STILL OF THE NIGHT FIVE SATINS
- 3. COME GO WITH ME DELL VIKINGS
- 4. LITTLE DARLIN' DIAMONDS
- 5. WHOLE LOT OF SHAKIN' GOING ON -JERRY LEE LEWIS

OSP NITE RECORDS - 1005 CHESTNUT ST. PHILA.



HISTORY OF ROCK THE FIFTIES — PART I



RECORD NO. 1 LN-LP 2X-5044 SIDE D

- 1. STAGGER LEE LLOYD PRICE
- 2. IT'S ONLY MAKE BELIEVE CONWAY TWITTY
- 3. IT'S ALL IN THE GAME TOMMY EDWARDS
- 4. DONNA RICHIE VALENS
- 5. SINCE I DON'T HAVE YOU SKYLINERS
- 6. LOVERS NEVER SAY GOODBYE -

OST NITE RECORDS - 1005 CHESTNUT ST. PHILA.



W F I L HISTORY OF ROCK THE FIFTIES — PART I



RECORD NO. 2 LN-LP 2X-5044 SIDE B

- 1. LITTLE BITTY PRETTY ONE THURSTON HARRIS
- 2. COULD THIS BE MAGIC DUBS
- 3. TEARDROPS LEE ANDREWS
- 4. MAYBE CHANTELS
- 5. HAPPY HAPPY BIRTHDAY BABY TUNE WEAVERS
- 6. SWEET LITTLE SIXTEEN CHUCK BERRY &

COST NITE RECORDS - 1005 CHESTNUT ST.



HISTORY OF ROCK THE FIFTIES — PART I



RECORD NO. 2 LN-LP 2X-5044 SIDE C

- 1. GET A JOB SILHOUETTES
- 2. FOR YOUR PRECIOUS LOVE JERRY BUTLER
- 3. ONE SUMMER NIGHT DANLEERS
- 4. SIXTEEN CANDLES CRESTS
- 5. TEARS ON MY PILLOW -LITTLE ANTHONY
- 6. BOOK OF LOVE MONOTONES

OST NITE RECORDS - 1005 CHESTNUT ST. PHILA.

HISTORY OF BRITISH DAD VOLUME 12 IMMEDIATE, THE YOUNG BASTARD OF INDUSTRY

- 1. ROD STEWART: LITTLE MISS UNDERSTOOD (D'Abo)
 - 2. CHRIS FARLOW: OUT OF TIME (Jagger-Richards)



50 052-24731 Side 1

(5C 052-24731-A)

- 3. CLIFF BENNETT: ONE WAY LOVE (Russell-Meade)
- 4. AMEN CORNER: GIN HOUSE (Fletcher-Henderson)
- · VERVAARODED IN LICENTIE DOGE 5. P.P. ARNOLD: THE FIRST CUT IS THE DEEPEST (Stevens)

EN RADIOUITZENDING VAN DESERVICE ZUIN VERBODEN 6. TWICE AS MUCH: SITTIN' ON A FENCE

HISTORY OF BRITISH POP VOLUME 12 IMMEDIATE, THE YOUNG BASTARD OF INDUSTR'

1. AMEN CORNER: HELLO SUZIE (Wood)

2. P.P. ARNOLD: (IF YOU THINK YOU'RE) GROOVY (Marriott-Lane)



(5C 052-24731-B)

.50 052-24731

Side 2

- 3. THE NICE: THE THOUGHTS OF EMERLIST DAVIACK VERVAAROGO MILCEME OO TI (Emerson-O'List)
- 4. CHRIS FARLOW: HANDBAGS AND GLADRAGS (D'Abo)
 - 5. TWICE AS MUCH: CRYSTAL BALL (Shuman-Fagin)

EN RADIOUIZENDING VAN DEST STAT ZUN VERBODEN 6. CHRIS FARLOW: THINK



BOOGALOO - Jerry J. Murray-Chi Sound & Payton Music BMI 1:46

Billy's REVUE



Side 1

DEADBEAT - Lori Green 2:12

THINGS THAT YOU DO - Lori Green & Billy Bacon 1:50

BOSS CITY - Billy Bacon 1:42

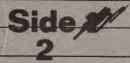
TIME AND MONEY - Mark Andreasson & Billy Bacon 2:39



LOUDER - Robt, C. Valentine 3:49

Billy'S REVUE





GLASS TWILIGHT - Lori Green 3:01

MR. REAGAN - Billy Bacon 2:43

ROUND AND ROUND - Lou Stallman & Joe Shapiro-Rush Music BMI 1:48

WORRIED MAN - Dave Guard & Tom Glazer-Beechwood Music BMI 2:40



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SIDE 1

SEE 38 SEE 38/A

"BRITISH ROCK 'N' ROLL"

LEE LAWRENCE: 1. Don't Let Nobody Move (Roberts/Delugg) Chappell Morris Ltd. P 1956

LEE LAWRENCE: 2. Rock 'N' Roll Opera (Hart/Musel/Powell) Dash Music Ltd. P 1958

NEVILLE TAYLOR: 3. Mercy, Mercy (Joe Penney) Lois Music Ltd. P 1958

LARRY PAGE: 4. Cool Shake (Whitney/Kramer) Peter Maurice Music/Emi P 1957

DEAN WEBB: 5. Rough and Smooth (Seymour/More) Robbins Music Ltd P 1957

TERRY WAYNE: 6. Slim Jim Tie (Wayne/Sanderson) Chappell Music Ltd P 1957

THE SOUTHLANDERS: 7. Ain't That A Shame (Domino/Bartholomew)

Francis Day & Hunter/EMI P 1955 RICKY JAMES: 8. Ninety-Nine Ways
(Anthony September) Good Music Ltd P 1957 BILL AND BRETT LANDIS:

9. Baby Talk (Melvin Schwartz) Burlington Music Ltd P 1959 SHARKY TODD

& THE MONSTERS: 10. Cool Gool (More/Fisher) MCPS P 1959

Original sound recordings made by EMI Records Ltd

This compilation P 1985 See For Miles Records Ltd

A Colin Miles Compilation

A Colin Miles Compilation LEE LAWRENCE: 1. Don't Let Nobody Move (Roberts/Delugg) Chappell Morris Ltd. P 1956



·SEE·FOR·MILES·RECORDS·LTD·

SIDE 2

SEE 38 SEE 38/B

"BRITISH ROCK 'N' ROLL"

DICKIE PRIDE: 1. Betty Betty (Go Steady With Me) (Ross/Barry) Peter Maurice Music/
Emi ® 1960 VINCE EAGER: 2. Five Days, Five Days (Franks/Rhodes/Willie) Campbell
Connelly ® 1958 THE VIPERS: 3. Summertime Blues (Cochran/Capehart) Cinephonic
Music Co. ® 1958 BILLY SPROUD with THE ROCK 'N' ROLL SIX: 4. If you're
So Smart (How Come you Ain't Rich) (Goell/Powell) Dash Music Ltd ® 1957
CUDDLY DUDLEY: 5. Later (Schroeder/Hill) Carlin Music Corp. ® 1959
CUDDLY DUDLEY: 6. Lots More Love (Lloyd/Copeland) Melcher Music Ltd ® 1958
RAY ELLINGTON: 7. Living Doll (Bryant) Acuff Rose Publishing Ltd ® 1958
LES HOBEAUX: 8. Dynamo (Connor) Pan Musik Ltd. ® 1957
NEVILLE TAYLOR: 9. Crazy Little Daisy (Glasser) Yale Music Corp. ® 1958
VINCE EAGER: 10. No More (Sanders/Martin) Carlin Music Corp. ® 1958
Original sound recordings made by EMI Records Ltd
This compilation ® 1985 by See for Miles Records Ltd

© 1985 See For Miles Records
A Colin Miles Compilation

Original Sound Research
A Colin Miles Compilation

RECORDED WORK RESERVED - UNAUTHORIZED PUBLIC PERFORMANCE BROWGE, BR DICKIE PRIDE: 1. Betty Betty (Go Steady With Me) (Ross/Barry) Peter Maurice Music/



OPERATION BIG

SPA-2001

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motion SIDE

331/3 RPM

SERIOUS LOVER 3:49

(LINDSAY, ALDRIDGE, LACABANNE, ALDRIDGE) ®1987 OPERATION BIG MUSIC, BMI

(LINDSAY, ALDRIDGE) ®1987 OPERATION BIG MUSIC, BMI

(LINDSAY, LACABANNE, ALDRIDGE)

® 1987 OPERATION BIG MUSIC, BMI

OR 3:29

(LINDSAY, LACABANNE, ALDRIDGE)

® 1987 OPERATION BIG MUSIC, BMI

OR 3:29



OPERATION BIG

SPA-2001

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SIDE



LOVE SECRET 3:03

(LINDSAY, ALDRIDGE, LACABANNE, ALDRIDGE) ®1987 OPERATION BIG MUSIC, BMI

(ALDRIDGE, LINDSAY, LACABANNE, ALDRIDGE) ®1987 OPERATION BIG MUSIC, BMI

(LINDSAY, ALDRIDGE, ALDRIDGE)

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"A HEAD OF HIS TIME" ROY HEAD

SIDE A STEREO



DOSD-2066 (DOSD-2066-A)

- 1. ONE NIGHT (Dave Bartholemew/Pearl King) Travis Music, Co./Belinda Music (BMI) 2:52
- 2. I LOVE HER LIKE SUMMER IN THE COUNTRY (Earl "The Pearl" Conley) Blue Moon Music (ASCAP) 2:25
- 3. GOING DOWN SLOW (Bobby Bond) Tree Publishing Co., Inc., (BMI) 2:48
- 4. ANGEL WITH A BROKEN WING (Don Goodman, Bud Reneau, Mark Sherrill) Highball Music, (BMI)/ Lowball Music, (ASCAP) 2:25
- 5. JUST BECAUSE (Lloyd Price) ABC/Dunhill
 Music, Inc. (BMI) 2:47
 PRODUCED BY BUD LOGAN

®1976, ABC Records, Inc.



"A HEAD OF HIS TIME" ROY HEAD

SIDE B STEREO



DOSD-2066 (DOSD-2066-B)

- 1. GEORGIA ON MY MIND (Stuart Gorrell/Hoagie Carmichael)
 Peer International, Corp. (BMI) 2:50
- Medley: BLUE MOON OF KENTUCKY (Bill Monroe) Peer International, Corp. (BMI)
 WHEN BY BLUE MOON TURNS TO GOLD AGAIN (Wiley Walker/Gene Sullivan) Peer International, Corp. (BMI) 2:17
- 3. TILL THE STORM IS GONE (Royce Porter/Red Lane)
 Tree Publishing Co., Inc., (BMI) 2:46
- 4. BABY PLEASE DON'T STONE ME ANYMORE (Doodle Owens/Gene Vowell) Belinda Music, (BMI) 2:52
- 5. YOU'LL NEVER WALK ALONE (Oscar Hammerstein II/ Richard Rodgers) Williamson Music, Inc., (ASCAP) 2:50

PRODUCED BY BUD LOGAN ©1976, ABC Records, Inc.





All songs published by Verdelak Manor Music/BMI (unless noted)

THE VIEW FROM MY BACK DOOR - J.D. Peterson/3:39

(Peterson)

DESPERATE - Lary Paul/3:46

YOU OUGHT TO BE IN PICTURES-Outcast/2:41

(Lopez/Smith)
PIECES - Krystal X/3:30
(Reilly)

YOU'VE SUCCEEDED (And Made Me Hate You)
Octavia/3:15
(8's It Music/BMI-Zison)
PLANET LOVE - The Sneaks/4:03
(Gallagher)

472
W. KNOWLTON





SIDE B AVLP 9001



Verdelak Manor Music/BMI (unless noted)

NOW THAT IT'S OVER - Makeshift/3:30

BEDROOM SCREAMS - The Issue/5:02

COMPETITION - Jeanne Barnett & The Emergency Band/4:22

(Barnett/Gordon/Bulm Bulm Publishing)
I'VE GOT A SECRET - The PoorBoys/3:58
(Hagel)
MY SON - The Sky Brady Band/4:59
(Brady/Stone)

PROPRES 412 W. KNOWLTON RD. MEDIA.



SCREAM

("SAMPLER CONTAINING REALLY EXCITING AMERICAN MUSIC")
EXECUTIVE PRODUCERS: "PETER GORDON AND IRA ROBBINS

SCRM-3 SIDE A 33 1/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

PRIMITONS "You'll Never Know" 3:44
(M. Roden, S. Truelove)
THE STATICS "Transistor Radio" 2:21
(The Statics)
ECHO "Mannequin Man" 2:45
(B. Broussard)
LUNG OVERCOAT "Maybe We've Gone" 3:26
(Lung Overcoat)
SNAKEOUT "Surfabilly" 2:37

(L. Puch)
BEDFUL OF METAPHYSICIANS "The Wish I Had
Gone To Vietnam Blues" 3:57
(D. Condominium, B. Diode)

STORAGISON AVE. SUITE 1506 NEW YORK, NY 10017 TEL. 212-887-1000

SCREAM

("SAMPLER CONTAINING REALLY EXCITING AMERICAN MUSIC")

EXECUTIVE PRODUCERS: PETER GORDON AND IRA ROBBINS

SCRM-3 SIDE B 33 1/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

THE UPTOWN RULERS "Sneakin' Out" 3:49
(The Uptown Rulers)
THE SCHEMERS "Valley Of Love" 3:54
(M. Cutler)
22 CAVE GODS "Cave God Chant" 3:20
(22 Cave Gods)
NINTH COLUMN "Bela's Box" 3:17
(M. Curry, L. Curry, S. Beeson)
PS "House With No Windows" 2:15
(B. Harvey)
PIRATE RADIO "You Are The Knife" 4:28
(R. Radtke)



SCREAM

("Sampler Containing Really Exciting American Music")
EXECUTIVE PRODUCERS: PETER GORDON AND IRA ROBBINS

SCRM-4 SIDE A 33 1/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

RASH OF STABBINGS "Wasted Years" 3:35 (R. Hymers, K. Fidrych)

UGLY AMERICANS "Outer Limits" 2:53

(T. Eschliman)

OTHER VOICES "Black & White Photos" 2:14

(Allison, Charatan, Prevots)

BEAUTY CONSTANT "Second Minor One" 3:45

(C. Hahn)

ALGEBRA SUICIDE "A Flock Of Crows" 2:42

(Tomkiw, Hedeker)

WHIRLING DERVISHES "Do You Like Love" 4:07

(R Ardrey, D. Dazzo)





("Sampler Containing Really Exciting American Music")
EXECUTIVE PRODUCERS: PETER GORDON AND IRA ROBBINS

SCRM-4 SIDE B 33 1/3 RPM STEREO



FOR PROMOTIONAL USE ONLY NOT FOR SALE

THE KOPTERZ "Sunnyside" 3:22
(The Kopterz)

BITE LIKE A KITTY "Changed My Life" 3:48
(E. Muir)

O POSITIVE "Pictures" 3:10
(Hearlihy, Ingham, Petitt)

THE BELL SYSTEM "America Now" 4:14
(CW Bell)

BAND 19 "Your Eyes" 3:06
(Richard, Parsons)

SMOKELESS ZONE "(We Should Be) Together" 3:01
(S. Sullivant)



SIDE



S. 36001 (SI-36001) 331/3

VIVALDI

CONCERTO IN A MAJOR, F. 1 no. 106

I. Allegro molto 2. Largo 3. Allegro

CONCERTO IN C MINOR F. 1 no. 2

("II Sospetto")

4. Allegro

5. Andante

6. Allegro

NATHAN MILSTEIN (Violin)

with Chamber Orchestra Recorded in U.S.A. Manufactured in U.S.A.

STEREO



SIDE



\$. 36001 -36001)

VIVALDI

CONCERTO IN C MAJOR F. 1 no. 3

1. Allegro 2. Largo 3. Allegro

CONCERTO IN A MAJOR F. 1 no. 5

4. Allegro molto 5. Largo 6. Allegro

NATHAN MILSTEIN (Violin)

with Chamber Orchestra

Recorded in U.S.A. Manufactured in U.S.A.

STEREO











DAS



33 ¹/₃ R.P.M. DAS-0014 1st. Oct. 1981 Net. W. 140gr.

STE.

STE.

**IRE & MFORMATION REPRODUCED

산울림의 동요 제2집

- 1. 산할아버지
- 등 산
- 집에 갈래
- 큰 나 무
- 행복의 나라로

FEG. NO. 25 DAE SEONG RECORDS CO. LICE MID BOOK SERVED. COPVIL

RECORD



DAS



OF THIS RECORD PROHIBITED



FACE 1

SY 102

- 1. TI ANITA Musique: E. Vincent Paroles: M.A. Bazile
- 2. OU PA KAMPE SOU ANYIN
 Paroles et Musique:
 R. Benjamin
- 3. JALOUZI
 Paroles et Musique
 System Band

Produit par Marc A. Chevalier (718) 284-2298



1. MOVE SOUVNI Musique: System Band

Paroles: M.A. Bazile

2. KOUBABA

Paroles et Musique; E. Vincent

3. REALITE DE LA VIE

Paroles et Musique: R. Smith

4. AMBIANS

Paroles et Musique: E. Vincent

Produit par Marc A. Chevalier (718) 284-2298





PRODUCED BY "THE MIDNITE CREEPER"

Side One 331/4 RPM STEREO #KL-101-A



P 1987 RECORDS

1. FULL MOON 2:52

© 1987 Paul David Killeer

2. BRAVE NEW GIRL 3:28

© 1987 Paul David Killeer

Hichside Milaic (BMI)

MUSICAL PRODUCTION 9: P.O. BOX 45:19.50 MERTING

PRODUCED BY "THE MIDNITE CREEPER"

Side Two 331/3 RPM STEREO #KL-101-B



P 1987 RECORDS

1. FALLING IN LOVE AGAIN 3:05

1. 1980 R Fererro, L Lee, L Zamperini
Undercover Music, Scoot Tunes,
Lukey Toones; (ASCAP)

2. SOMEDAY 3:52

1981 Paul David Killeen
Mistral Publishing (BMI)

Mistral Publishing (BMI)

MUSICAL PRODUCTIONS, P.O. BOX ASTAS.



O. B. MC CLINTON THE ONLY ONE

E 40674 AL 40674





SIDE SIDE

1. TURN THE MUSIC ON
O.B McClinton—(ASCAP) 3:02
2. THE ONLY ONE
O.B. McClinton—(ASCAP) 2:29
3. LOVE BREAK
O.B. McClinton—(BMI) 3:05
4. MY E.S.P.

O.B. McClinion—IASCAP) 2:39 5. STILL : WANTED HAN D.B. McClinion J. Voupel—(ASCAP) 3:0

TRADEMARK OF CBS INC. MARCA REG.



O. B. MC CLINTON THE ONLY ONE

FE 40674 BL 40674



@ 1987 CBS Inc.

1. (COUNTRY MUSIC IN AMERICAN SOUL

2. LOVE IS LIKE A LEAF IN THE WIND

3. GOOD MORNING LOVE LOOK

TRADEMARK OF CBS INC. / MARCA REG.



VARIOUS ARTIST

"1998 Year End Medley"

BPM 126.9-135.9 / Time 13'26"

Intro: 32 (00") Break: ---- Outro: 32/32 (12'52")

Digital Mix by Scott Mocha



OR HESTER

WOODS TO SERVING THE STATE OF THE

Monord are sheet assets

brodness

b Produced by Ron Hester



All rights re-**HOT TRACKS**

Deep Dish

"THE FUTURE OF THE FUTURE (STAY GOLD)"

(Deep Dish/B, Watt)

BPM 122.0 / Time 6'35"

Intro; 32/32 (00") Break: 32/32 (3'24") Outro: 32/32 (6'01")

Digital Mix by Christopher J. Racine

courtesy of Arista Records

Thanks to Danny Coniglio at Arista



11)
11)
12
16/16 (5'4)
16/16 (5'4)

Britney Spears "...BABY ONE MORE TIME" (M. Martin)

BPM 93.2 / Time 6'05"

Intro: 16/16 (04") Break: 32 (3'50") Outro: 16/16 (5'43")

Digital Mix by Robert Farrell

courtesy of Jive Records

Thanks to John "The Horse" McMann at Jive

Druggie de Spen Steel St Produced by Ron Hester



Joi Cardwell "POWER"

(J. Cardwell)

BPM 127.9 / Time 6'33"

Intro: 32/32 (00") Break: ---- Outro: 32/32 (6'01")

Digital Mix by Chris "The Greek" Panaghi

courtesy of Eightball Records

Thanks to Alex Kaplin at Eightball



1フ-フ SIDEC 45 RPM

Boioboi Featuring Kim Thomas "OPEN YOUR HEART"

(M. Walker)

BPM 128.0 / Time 7'03"

Intro: 32/32 (00") Break: 32/32 (3'59") Outro: 32/32 (6'29")

Digital Mix by Ron Hester

Ron Hester Thanks Thanks Produced by the spen asset Produced by Ron Hester



Novy Vs. Eniac Featuring Virginia "SUPERSTAR"

(T. Novy/Eniac)

BPM 129.9 / Time 6'24"

Intro: 32/32 (00") Break: 32/32 (3'56") Outro: 32/32 (5'54")

Digital Mix by Chris "The Greek" Panaghi

courtesy of Logic Records

Thanks to Kelly Schweinsberg & DJ Geoffe at Locie



17-7 SIDED 45 RPM

So Pure! Featuring Sheleen Thomas "CHANGES"

(K. Krytell)

BPM 128.8 / Time 7'13"

Intro: 32/32 (00") Break: 32/32 (3'58") Outro: 32/32 (6'42")

Digital Mix by Dave Gadbois

Ron Hester Thanks Thanks Produced by Spen asay Produced by Ron Hester



AEther

"GIVE AWAY MY FEAR"

(D. Trimble/B. Imhoff/C. Kentis/D. Palmer)

BPM 130.5 / Time 5'46"

Intro: 32/32 (00") Break: 32/32 (3'40") Outro: 32/32 (5'16")

Digital Mix by Robert Farrell

courtesy of Eightball Records

Thanks to Alex Kaplin at Eightball



32/32 (5'0

32/32 (5'0

Engelbert Humperdinck "RELEASE ME/GOTTA GET RELEASE" (McCall/Miller/Pebworth/Wount/Harris/Cox)

BPM 132.0 / Time 5'39"

Intro: 32/32 (00") Break: ---- Outro: 32/32 (5'05")

Remix Produced by Chris Cox

courtesy of Interhit Records

Thanks to Chris Cox & Jeff Johnson at Interhit

Produced Politing to Aug Stone and a summarized see speen seem Produced by Ron Hester



Point Of Grace "STEADY ON"

(G. Cunningham/M. Huesmann)

BPM 130.1/ Time 7'12"

Intro: 32 (00") Break: 32 (4'14") Outro: 32 (6'57")

Digital Mix by Steven Tucker

courtesy of Epic Records

Thanks to Frank Ceraolo at Epic



Coro "SHADOWS"

(W. Yepez/R. Esco)

BPM 130.6 / Time 6'19"

Discourtes, Thanks to a Thanks Intro: 32/32 (00") Break: 32/32/32 (3'35") Outro: 32/32/32 (5'34")

Produced by Ron Hester



GRUPO SANDUNGA "LA UNICA"

TH-Rodven 2700



1.-TODO LO LLENAS TU

LADO A STEREO 33 1/3 RPM

P 1989

(Hugo Ortega)

(Hugo Ortega)

2.-ERES TODO PARA MI

(Juan Pablo)

3.-BAJO LA LLUVIA

(Hansel Camacho)

4.-CUANDO VUELVAS A ENAMORARTE DE MI

(D.R.A.)

(D.R.A.)

(D.R.A.)



GRUPO SANDUNGA "LA UNICA"

TH-Rodven 2700



LADO B **STEREO** 33 1/3 RPM

P 1989

1.-ESO NO TE QUEDA BIEN (Eddy Guerra)
2.-LA UNICA
(Luis Angel)
3.-COLOMBIA TIERRA QUERIDA
(Lucho Bermudez)
4.-TANTO TIEMPO
(Hansel Camacho)

(Hansel Cor AL WAY, MIAMI, Indiana) (Eddy Guerra)







 $33\frac{1}{3}$ (XEX.798)

HE GRAMOPHONE CO LTD -ALL RIGHTS OF

2

PMC 7113

BIX & TRAM—1929 PLUS

1. TRUMBOLOGY (Trumbauer) Robbins Mus. Mecolico. BIEM. F. Day. Fr. Melodie. NCB. **2. FOR NO REASON AT ALL (Meyer—Young—Lewis) F. Day. Mecolico. BIEM. **3. WRINGIN' AND TWISTIN' (Trumbauer—Waller) Robbins Mus. Mecolico. BIEM. F. Day. Fr. Melodie. NCB. *4. THERE AIN'T NO LAND LIKE DIXIELAND TO ME (Donaldson) F. Day. Mecolico. BIEM. Fr. Melodie. NCB. 5. THERE'S A CRADLE IN CAROLINE (Lewis—Young—Ahlert) Feldman. Mecolico. MIIIs Mus. 6. SUGAR (Yellen—Ager) L. Wright. Mecolico. BIEM. NCB. 7. MANHATTAN RAG. (Carmichael) Milis Mus. Mecolico

The Broadway Bellhops **Tram, Bix & Eddie
BIX BEIDERBECKE with

FRANKIE TRUMBAUER & His Orchestra



MADE IN ELERISAIN



(AXDM 10015) Big 3 Music Ltd. (1,2,8) Campbell Connelly Music



AJA 5005 Mono 33 % r.p.m. ® 1981 Academy Sound & Vision Ltd.



Music Ltd. (3.10)

Music Ltd. (3,10)
Lawrence Wright
Music Ltd. (4)
Music Ltd. (4)
Music Ltd. (4)
Music Ltd. (6)
Big 3 Music Ltd. (9)

1. DO I HEAR YOU SAYING "I LOVE YOU" (Rodgers, Hart)
2. YOU TOOK ADVANTAGE OF ME (Rodgers, Hart)
3. TAIN'T SO, HONEY, 'TAIN'T SO (Robinson)
4. THAT'S MY WEAKNESS NOW (Green, Stept)
5. BECAUSE MY BABY DON'T MEAN 'MAYBE' NOW (Donaldson)
6. I'M IN THE SEVENTH HEAVEN (de Sylva, Brown, Henderson, Jolson)
7. REACHING FOR SOMEONE (AND NOT FINDING
ANYONE THERE) (Leslie, Donaldson)
8. OH, MISS HANNAH (Hollingsworth, Deppen)
9. YOU MOTHER AND MINE (Goodwin, Edwards)
10. WAITING AT THE END OF THE ROAD (Berlin)

BIX BEIDERBECKE/BING CROSBY
PAUL WHITEMAN AND
HIS ORCHESTRA

HIS ORCHESTRA

HIS ORCHESTRA

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MCPS/BRITICO







SIDEONE

PURE METAL SPCN7900602534

TEMPEST/A Coming Storm

KIDS ARE GONNA ROCK / 3:47

Mick Rowe

GOLGOTHA / 5:11

Mick Rowe

WATCH OUT / 3:02

J.R. Rowe, Chris McCollum

GAMES WITH GOD / 3:36

Mick Rowe

TELL ME / 4:14

Mick Rowe, Chris McCollum

All songs: © 1987 Pure Metal Music/SESAC except
"All My Days", "Tell Me", "Watch Out": Pure Metal Music

SESAC/Greg Nelson Music/BMI/

New Wings Music/BMI



PURE METAL SPCN7900602534

TEMPEST/A Coming Storm

METAL MISSION / 3:49
Mick and J.R. Rowe
GOD'S WILL BE DONE / 2:07

SIDETWO

Mick Rowe
ALL MY DAYS / 4:11
Mick Rowe, Chris McCollum, Michael Millet
IN HIS NAME (Rock On) / 4:51
Mick Rowe

All songs: © 1987 Pure Metal Music/SESAC except
"All My Days", "Tell Me", "Watch Out": Pure Metal Music/
SESAC/Greg Nelson Music/BMI/New Wings Music/BMI



SIDE ONE



FF 404 (45290)

Michael Smith

- 1. Panther In Michigan (4:52)
 - 2. Demon Lover (5:32)
 - 3. Spoon River (6:12)
 - 4. The Dutchman (5:00)

All Compositions by Michael Smith/Bird Ave. Pub./BMI

988 Flying Fish Records, Inc.



SIDE TWO



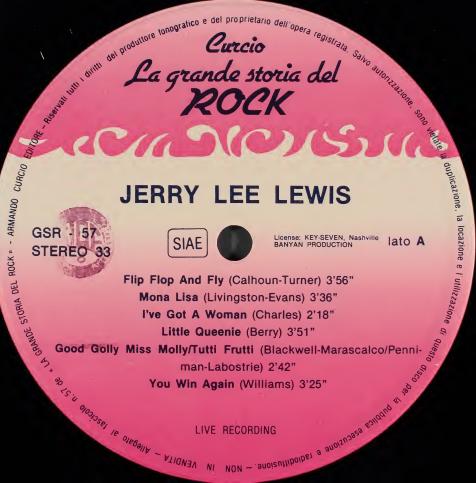
FF404 (45290)

Michael Smith

- 1. Ballad Of Dan Moody (5:01)
- 2. Last Day Of Pompeii (4:50)
 - 3. Vampire (5:54)
 - 4. Coleen's Song (3:39)

All Compositions by Michael Smith/Bird Ave. Pub./BMI

[®] 1986 Flying Fish Records, Inc.



LIVE RECORDING







"Una Preduction Ne



A DO A

LP # 004

HECTOR RAMOS "Para todo el mundo"

1. El sue la hacella papia (3:49)

2. Substitut (3:43)

3. La otra (4:40)

4. Arrepientete (4:23

Productores Electrivos ALDEMAR EMIONA Y OCTAVIO CANO MENDEZ

Ina Produccion-General de RIL ARCO SEYES

> Manufacturado pol 7th Galaxy Resputs, Quesno hy





Presenta

"Una Produccion de RICARBO REYES"



ADOLE

LP # 004

HECTOR RAMOS "Para todo el mundo"

1 Respetala (4:34)

2. Te Quiero mi vida (3:04)

3. Tu (3:09)

4. Yare (4:53)

ALDEMAR ARONA Y
OCTAVIO CANO MENDEZ
Una Produccion General de

Manufacturado por 7th Galasy Records, Queena M

105

MUSICAL PRODUCTIONS

LUMIST

LADO A 33 1/3 RPM STEREO



MP-6047 ©® 1991

YO QUIERO BAILAR (J. Rafael Rodríguez)—NOTA VEN ACA (D.R.) **AMOR ETERNO** (Luis Pacheco)

PRENDA QUERIDA
(D.R.)

PRENDA QUERIDA
(D.R.)

PRODUCTIONS P. O. BOX 526648, MIAMI, FL. 33152 6648

MUSICAL PRODUCTIONS

LIMI-T 21

LADO B 33 1/3 RPM STEREO



TE SEGUIRE QUERIENDO

(Alvaro Torres)

TENGO UNA PENA

(Elvin Torres Serrant)—NOTA

NO LE GUSTAN LAS MUJERES

(J. Rafael Rodríguez)

NO ESTA EN NA
(D.R.)

(D.R.)

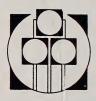
(D.R.)

(D.R.)





QU NORVO SEPTET



107-A Collector's Item

All rights reserved @ 1975

1. HALLELUJAH (8-F)

2. GET HAPPY (9-D)

3. SLAM SLAM BLUES

4. CONGO BLUES (11-C)

QUO NORVO SEPTET



107-B Collector's Item

All rights reserved @ 1975

- 1. HALLELUJAH (8-A)
 - 2. GET HAPPY (9-B)
 - 3. SLAM SLAM BLUES (10-A)
 - 4. CONGO BLUES (excerpt)
 - 5. CONGO BLUES (excerpt)
 - 6. CONGO BLUES (11-A)



SIDE ONE

It's Just A Matter (3:03)

She Is My Reason (3:30)

Come Back To Me (4:23)

Convenient Love (3:30)

©'82 TOH TUNES

®'82 HOT MASTERS PROD. INC., **NEW YORK**

Promotional Use Only



SIDETWO

I'm Gonna See About Love (3:18)
Promises (3:27)
Don't You Go (2:37)

©'82 TOH TUNES

®'82 HOT MASTERS PROD. INC.,
NEW YORK

Promotional Use Only



THE BOONE GIRLS

Cherry, Lindy, Debby & Laury

SIDE 1



LL-1022

1. TIME FOR DYIN' (Bill Sprouse, Jr.) (Bill Sprouse, Jr.-ASCAP-2:02)

2. THE FIRST BUTTERFLY (Cherry Boone O'Neill-Anne Herring)
(Spoone Music-ASCAP-3:57)

3. ONE TO ONE (Cherry Boone O'Neill-Kim Tempereau) (Spoone Music-ASCAP-3:40)

4. FATHER GOD (Cherry Boone O'Neill) (Spoone Music-ASCAP-3:19)

5. BLUEBIRD (Randy Edelman) (Irving Music, Inc.-Piano Picker Music-BMI-3:16)

> (P) 1976 LAMB & LION/ ACTON RECORDS

LAMB & LION LOS ANGELES, CALIFORNIA



THE BOONE GIRLS

Cherry, Lindy, Debby & Laury

SIDE 2



LL-1022

1. GLASS CASTLE (Bill Sprouse, Jr.)
(Bill Sprouse, Jr.-ASCAP-3:45)
2. CINDERELLA (Laury Boone-Tom Stipe)
(Spoone Music-ASCAP-3:03)
3. I DON'T KNOW (Chip Hand)
(Caseyem Music-Spoone Music-ASCAP-3:15)
4. I THINK I CAN HEAR YOU (Carole King)
(Colgems Music Corp.-ASCAP-3:00)
5. WATERGRAVE (Steve Chapman)
(Monk & Tid Music-SESAC-4:04)
6. TIME FOR DYIN' (Reprise) (Bill Sprouse, Jr.)

(Bill Sprouse, Jr.-ASCAP-1:46)

1976 LAMB & LION/
ACTON RECORDS

LAMB & LION LOS ANGELES, CALIFORNIA



Tim Davis presents

Another Turn of the Wheel

Stereo



Side One

- 1. Another Turn of the Wheel T. Davis
- 2. Cloudy Day T. Davis
- 3. O Captain Poem by: Walt Whitman, Music by: T. Davis
- **4. Later Daze** S. Hardie-Birney, J. Bove, J. Russell, B. Windley
- 5. You Knocked the Wind T. Davis

Veritable Music Co.

(BMI) 1978

epititiceeoxib

Tim Davis presents

Another Turn of the Wheel

Stereo



Side Two

- 1. Riding Drunk T. Davis
- 2. Gotta Get Back T. Davis
- 3. Famous S. Hardie-Birney
- 4. Prisoner of Patuxent M. Fox
- 5. Northern Lights T. Davis

LR 42.054 ® 1983 L+R Records **GmbH**

Distributed by Bellaphon International Sound Service



"Bowling Green John" Cephas "Harmonica Phil" Wiggins Sweet Bitter Blues

LR 42.054

® 1983

L+R Records

GmbH

Distributed by Bellaphon International Sound Service



GEMA





3. Roberta — A Thousand Miles From Home

DAISINETS MUNTE EDEATS

1. THE MORNEY RETTO: Mounts McGoven 3. 1970-2001 Septem Record Pulls 2ram Records, Inc.

> Z. EAR WASH Lifted Reyes S. 15175 MCA Records, Jon.

SIDE ONE



BU 5400

78

 THÈME FUUM SHAFT , I HAC MAYES Churry of Stax Records

T. THERMIGON'S TALKIN' .. Nilsson Courney in RCA Regords

2. STAR WARN (THEME FROM "STAR WARS")... On P

 KADEWA FEET WOW (THEME FROM "ROCKY") . Opus Country of imparial Music, Inc.

> P. C. 1982 Wind-Jefinston División et les Tersen Co., Inc. Milwaukes, Wt 53201 Made A. Phillad in U.S.A.

DARSHETS MUNICULARS

 Farm Vin Morrow Microsov McMANNA (pt. 32). January Command in 1972 August State Street, No.

> Effet friedt freist annign & Joseph (9 February Project). Benef Majorie Zeiteleit, in Bild Greenie.

SIDE TWO



BU 5400

74

3 1844 Dises. Doubless of Impensi Missic, Inc.,

First Price Petricia 1912 MJ (Panel No Misrott Caff
Franker inn. A beneat depres Related, Wass Marshi
Constant of PCM Proceeds

 10 Ye (Mining ChipM Thirl GOODATMER" (SIPPLE SOFTET KOYE) At Manney (SIPPLE) of Shiple Resords, Inc.

 MATHEMATICAL ASSETTING OF MY MEAD... & F. Thomas Comment of Imperial Music Tre.

> Inc. Ward-Johnston Drawn of the Yerson Co., Inc., Milesylvin W1532ID World & Printer in U.S.A.



STITT'S BITS Vol. I **SONNY STITT**

1. LATER (Stitt) Frandell Music-BMI

2:57

P-7585



STEREO SIDE 1

| | 2. AVALON (Joison/Rose/DeSylva) | 2:26 |
|-------|--|-----------|
| | Remick Music-ASCAP | |
| | 3. AIN'T MISBEHAVIN (Waller/Razaf-Brooks) | 2:52 |
| | Mills Music-ASCAP | |
| | 4. MEAN TO ME (Turk/Ahlert) | 3:04 |
| | Cromwell Music/Fred Ahlert Music-ASCAP | |
| _ | 5. STAIRWAY TO THE STARS | 3:12 |
| 9/2 | (Parish/Malneck/Signorelli) Robbins Music | 2:44 |
| 02 | 6. LIZA (Gershwin/Kahn/Gershwin) | 2:44 |
| 4/2 | New World Music-ASCAP | 2 27 (40) |
| PAIDU | 7. CAN'T WE BE FRIENDS (Swift/James) | 2:37 |
| | A Harms IncASCAP | CR |
| | PRESTIGE RECORDS | LEY! |
| | FANTA (P-7585-A) DERK | |
| | PRESTIGE RECORDS (P-7585-A) (P-7585-A) RECORDS, BERKE | 1 |
| | " ALCONDO! | - |
| | 1120011 | |



STITT'S BITS Vol. I **SONNY STITT**

1. AFTER YOU'VE GONE (Creamer/Layton) 2:25 Mayfair Music-ASCAP

2. OUR VERY OWN (Elliott/Young) Henry Spitzer Music-ASCAP 3:05

P-7585



STEREO SIDE 2

| | 3. S'WONDERFUL (Gershwin/Gershwin) | 2:24 | |
|----------|--|------|-------|
| | New World Music-ASCAP | | |
| | 4. TO THINK YOU'VE CHOSEN ME | 3:11 | |
| | (Benjamin/Weiss) Valando Music-ASCAP | | |
| | 5. NICE WORK IF YOU CAN GET IT | 2:37 | |
| | (Gershwin/Gershwin) | | |
| | New Dawn Music/Gershwin PublASCAP | | |
| 0, | 6. COUNT EVERY STAR (Gallop/Coquatrix) | 2:57 | . 7 |
| To x | Pic CorpASCAP | | 71, |
| (A) | 7. BLAZIN' (Stitt) Frandell Music-BMI | 3:15 | 8 |
| "STAIDUX | 8. THERE'LL NEVER BE ANOTHER YOU | 2:36 | J |
| 77 | (Bergner/Nelson) Stasny Music CorpAS | CAP | SRATE |
| | PRESTIGE RECORDS | CY1 | 1 |
| | FAN: (P-7585-B) | ELE | |
| | PRESTIGE RECORDS (P-7585-B) (P-7585-B) (P-7585-B) (P-7585-B) | | |
| | | | |

TRID

JAZZ

SMOKIN'

WYNTON KELLY

RECORD 1 SIDE A STEREO

TLX-5010 (SLX-00653)

- 1. TEMPERANCE
- 2. WEIRD LULLABYE

PRRODUCT

OEN WEN JEES

INTERNATIONAL PECORDS, IN



JAZZ

SMOKIN'

WYNTON KELLY

RECORD 1 SIDE B STEREO

TLX-5010 (SLX-00654)

- 1. COME RAIN OR COME SHINE
- 2. MAKE THE MAN LOVE ME
- 3. WRINKLES
- 4. JOE'S AVENUE

OLO, OKSPAI,

INTERNATIONAL DECORDS, IN

JAZZ

SMOKIN'

WYNTON KELLY

RECORD 2 SIDE A STEREO

TLX-5010 (SLX-00655)

- 1. ON STAGE
- 2. SKATIN'

3. POT LUCK



JAZZ

SMOKIN'

WYNTON KELLY

RECORD 2 SIDEB STEREO

TLX-5010 (SLX-00656)

- 1. SURREY WITH THE FRINGE ON TOP
- SASSY
- 3. LOVE I FOUND YOU

4. JUNE NIGHT

4. JUNE NIGHT

A. JUN

WATERHOUSE RECORDS

ÉL-CEE-NOTES LAMONT CRANSTON BAND

All songs © 1978 Waterhouse Music, BMI, except where indicated.

SIDE ONE

STEREO

| | 1. | 12 Swing | 2:52 |
|-------|-------|-------------------------------|----------|
| | 2 | L. V. Hayes | 2.54 |
| (PO) | 4. | Takin' A Chance Bruce McCabe | 3:54 |
| CO CO | 3. | Close To You | 3:42 |
| | | Willie Dixon - ARC Music, BMI | 40 |
| 4 | 4. | | 5:22 jes |
| 6 | S. C. | Pat Hayes | £4. |
| 1 | 'O. | 5. The Darker Side | 6:02 |

Prouse McCabe

Bruce McCabe

Bruce McCabe

Bruce McCabe

Alexample Ave., Minneapolis

Ave., Minneapolis

WATERHOUSE RECORDS

ÉL-CEE-NOTES LAMONT CRANSTON BAND

All songs © 1978 Waterhouse Music, BMI, except where indicated.

SIDE TWO

STEREO

- 1. Checking Up On My Baby 3:00 Rice Miller - ARC Music, BMI 4:22 2. Tin Pan Allev Robert Geddins - Four Star Music, BMI 3. Riding With Daddy 3:38 4. Everything's Gonna Be Alright
 Walter Jacobs - ARC Music, BMI

 5. Lickin' Stick
 Traditional, arranged by Pat Hayes

 Pecords, 807 Hennepin Ave.



GXY-5149

RED GARLAND SO LONG BLUES

- 1. GEE BABY, AIN'T I GOOD TO YOU 9:14 (Redman-Razaf) Michael Goldsen, Inc.-ASCAP
- 2. IN A MELLOTONE 6:56 (Duke Ellington) Robbins Music-ASCAP
- 3. THE BEST MAN 3:48 (Wise-Alfred) Vanguard Songs-BMI

 1984, Fantasy Inc.

 (GXY-5149-A)

 (GXY-5149-A)

 (GXY-5149-A)



RED GARLAND SO LONG BLUES

- 1. SO LONG BLUES 9:13 (Red Garland) Prestige Music-BMI
- 2. THEY DIDN'T BELIEVE ME 5:49 (Kern-Rourke) T. B. Harms, Inc.-ASCAP
- 3. 3-STRING BLUES 5:27

(Ron Carter) Retrac Music-BMI

(Ron Carter) Retrac Music-BMI

(Party Party Par

ASS STATE OF THE S

Shirley Means Bassey Produced by Kenneth Hume

Side 1 LN-10262





1. I'VE GOT A SONG FOR YOU • 2:36 (A. Stillman-L. Holmes) CBS U Catalog Inc. - ASCAP 2. I'M GLAD THERE IS YOU (In This World Of Ordinary People) - 3:04 (P. Madeira-J. Dorsey) Morley Music Co. - ASCAP 3. THE SHADOW OF YOUR SMILE (Love Theme from "The Sandpiper") • 3:45 (P. F. Webster-J. Mandal) CBS Miller Catalog Inc. - ASCAP 4. KISS ME HONEY HONEY • 1:54 (A. Timothy-M. Julien) Duchess Music Corporation (MCA)—BMI

5. SHIRLEY • 2:10

(A. Stillman-L. Holmes) CBS U Catalog Inc.—ASCAP

(A. Timothy-M. Julien) Duchess Music Corporation (MCA)—BMI

5. SHIRLEY • 2:10

(A. Stillman-L. Holmes) CBS U Catalog Inc.—ASCAP

SHIRLEY BASSEY Shirley Means Bassey **Produced by Kenneth Hume**

Side 2 LN-10262





- 1. YOU'RE GONNA HEAR FROM ME \$2:07
 - (A. Previn-D. Previn) Warner Bros. Inc. ASCAP
 - 2. ALL OR NOTHING AT ALL 2:31
- (1. Lawrence-A. Altman) MPL Communications Inc./MCA Music, a division of MCA Inc.—ASCAP
 - 3. LET ME SING AND I'M HAPPY 2:59
 - (I. Berlin) Irving Berlin Music Corporation—ASCAP
 - 4. STRANGERS IN THE NIGHT 2:32
 - (C. Singleton-E. Snyder-B. Kaempfert)

Champion Music Corporation (MCA)/Screen Gems-EMI Music Inc.—BMI

5. THE SOUND OF MUSIC • 2:37

(R. Rodgers-O. Hammerstein II)

Williamson Music—ASCAP

WAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE IN INC.





RELIC

Records Prod., Inc.

FIVE JADES

HOW MUCH I LOVE YOU* Porter-Mc RAE
(Adams Music BMI)

IF I WERE TO LOSE YOU* 5 Jades
(Snowflake Sound BMI)

Relic LP 107 A



The Five Jades

IF SOMEONE WOULD CARE * 5 jades
(Snowflake Sound BMI)
THATS THE WAY IT GOES _ parker-goldner, cita
(Kahl Music BMI)
ARE YOU SORRY * johnson
(Andrea Music SESAC)
I WISH YOU LOVE *trenet-beach
(Leeds Music ASCAP)
WHEN I FALL IN LOVE * heyman-young
(V.Young & Northern Music ASCAP)
UNCHAINED MELODY * zaret-young
(Franks Music ASCAP)

RELIC Records Prod., Inc.

FIVE JADES

MY REVERIE * clinton
(Robbins Music ASCAP)
BEGIN THE BEGUINE * cole porter
(Harms Music Inc. ASCAP)

Relic LP 107 B



The Five Jades

ENDLESS NITE * 5 jades
(Snowflake Sound BMI)
I WAS SUCH A FOOL * canosa-strandella
(Francon Music ASCAP
EBBTIDE * sigman-maxwell
(Robbins Music ASCAP
IN THE STILL OF THE NITE * cole porter
(Harms MusicASCAP)
TELL HER THAT I LOVE HER * 5 jades
(Snowflake Sound BMI)
THAT'S MY DESIRE * cresa-loveday
(Mills Music ASCAP)

WUSIC FROM THE ORIGINAL
VIDEO SOUNDTRACK, BODY BY JAKE
DON'T QUIT

MCA RECORDS

MCA-5505 MCA 4039



SIDE 1

1. DON'T QUIT 4:26 ASCAP/BMI
(R. Feldman-R. Kelly-F. Miller)

LEAD VOCAL: BOBBY CALDWELL
2. HARD WORK 4:32 ASCAP/BMI
(L.J. McNally-W.D. Smith-R. Vance)

LEAD VOCAL: MAXAYNE LEWIS
3. BABY WORK OUT 4:42 BMI
(J. Wilson-A. Tucker)

VOCALS: LESLIE SMITH
4. PUMP IT UP 4:12 ASCAP
(D. Sembello-M. Sembello-M. Hudson)

LEAD VOCAL: MICHAEL SEMBELLO

© 1984 MCA
Records, Inc.

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL

MUSIC FROM THE ORIGINAL **VIDEO SOUNDTRACK, BODY BY JAKE** DON'T QUIT

MCA RECORDS

MCA-5505 MCA 4040



SIDE 2

1. TOUGHEN UP 5:13 BMI (J. Williams) VOCALS: JOSEPH WILLIAMS 2. YOU CAN GET IT IF YOU REALLY WANT 5:20 BMI (J. Cliff)

LEAD VOCAL : LESLIE SMITH 3. HARD AS A ROCK 3:48 BMI

3. HARD AS A ROCK 3:48 BMI
(K. Peterson)

LEAD VOCAL: KAMAU PETERSON

4. FIREPOWER 4:48 ASCAP/BMI
(J. Williams-J. Gruska)

LEAD VOCAL: JOSEPH WILLIAMS

© 1984 MCA
Records, Inc.

Records, Inc.

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL

NORMAN NARDINI

33 1/3 RPM STEREO 1989 SPLASH Records Inc. SIDE ONE



DVE121988

- 1. POOR LITTLE RICH KID 4:33
- 2. UP JUMPS THE DEVIL 2:48

WRITTEN BY NORMAN NARDINI AND PUBLISHED BY NARDINI MUSIC. PRODUCED BY NORMAN NARDINI. SPLASH MANAGEMENT- MARK VRANESE/JOHN PATERAS

1989 SPLASH RECORDS

NORMAN NARDINI

33 1/3 RPM STEREO 1989 SPLASH Records Inc. SIDE TWO



DVE121988

- 1. CALL ME ON THE TELEPHONE 3:57
- 2. DRIVING HOME 3:39

WRITTEN BY NORMAN NARDINI AND PUBLISHED
BY NARDINI MUSIC. PRODUCED BY NORMAN NARDINI.
SPLASH MANAGEMENT- MARK VRANESE/JOHN PATERAS

1989 SPLASH RECORDS



MUSIC FROM HONOLULU JON HALL

SIDE 1

A STEREOPHONIC HIGH FIDELITY RECORDING

1. QUIET VILLAGE

2. HAWAIIAN COWBOY'S SONG

3. PUA CARNATION

4. TNA TIKA
5. LEI AHI

6. ROCKING CHAIR HULA

SR-60063-A



MUSIC FROM HONOLULU
JON HALL

SIDE 2

A STEREOPHONIC HIGH FIDELITY RECORDING

- 1. SINGING BAMBOO
 - 2. ALEKA
 - 3. NANI WAIMEA
 - 4. NAKA PUEU
 - 5. PUA MANA
 - 6. HE ALII

SR-60063-B

ING HIGH

STEREO

FIDELITY

HAWAIIAN WEDDING SONG

And Other Sounds Of Paradise

GORDON JENKINS

And His Orchestra

With The Ralph Brewster Singers

CS 8564 NONBREAKABLE



Side 1 XSM 55491

- 1. BEYOND THE REEF -J. Pitman-
- 2. BLUE HAWAII -L. Robin-R. Rainger-
- 3. NOW IS THE HOUR -M. Kaihan-D. Stewart-C. Scott-
 - 4. TO YOU SWEETHEART, ALOHA -H. Owens-
 - 5. SWEET LEILANI -H. Owens-
 - 6. HAWAIIAN PARADISE
 - H. Owans -



OCOLUMBIA." P. MARCAS REG MADE IN U.S.A.



STEREO

FIDELITY HAWAIIAN WEDDING SONG

And Other Sounds Of Paradise

GORDON JENKINS

And His Orchestra

With The Ralph Brewster Singers

CS 8564 NONBREAKABLE



Side 2

- XSM 55492
- 1. KE KALI NEI AU (Hawaiian Wedding Song) .C. King-
- 2. THE MOON OF MANAKOORA -F. Loesser-A. Newman-
- 3. MOONLIGHT ON DIAMOND HEAD -R. Alex Anderson-
 - 4. HEAVENLY ISLANDS -D. Raye-P. Liberal-
 - 5. HONOLULU HONEYMOON -F. Weldon--J. Cavanaugh-H. Johnson-
 - 6. ALOHA OE (Farewell To Thee)
 - Q. Liliuokalani -
 - Arr: G. Jenkins -



"COLUMBIA," P. MARCAS REG MADE IN U.S.A

IN A BRAZILIAN MOOD

The 50 Guitars Of Tommy Garrett Arranged By Ernie Freeman

SPC 3615-A



STEREO

® 1978. United Artists

3. HOW INSENSITIVE — 2:28

(A. Jobim-N. Gimbel-V. DeMoraes)

4. SUMMER SAMBA (So Nice) — 2:36

(M. Valle-P. Valle-N. Gimbel)

5. GUANTANAMERA — 3:20

(Arr. & Adpt. Flaeman-Garrett)

Printed in S. Michael

Arr. & Minneapolis, MN Printed in S. Minn

IN A BRAZILIAN MOOD

The 50 **Guitars** Of Tommy Garrett Arranged By Ernie Freeman

SPC 3615-B



STEREO

® 1978. United Artists

3. SAMBA DE ORFEU — 1:59
(Bonfa-Maria)
4. DESAFINADO — 2:30
(Jobim-Mendonca)
(Jobim-Mendonca)
(Jobim-Mendonca)
(Jobim-Mendonca)
(Jobim-Mendonca)
(Jobim-Mendonca)

GEMA

66.22 087-01-1

SERGEJ RACHMANINOFF (1873-1943)

Suite Nr. 2 op. 17

RICHTE LORBEHALTEN KEIN VERLEIHI Introduction - Alla marcia Valse - Presto Romance - Andantino Tarantelle - Presto

KEINE UNERLAUBTE Y

ALLE URHEBER. UND LEISTUNGSSCR

Contr. Cop Gema

66.22 087-01-2

I WITOLD LUTOSLAWSKI (1913) Variationen über ein Thema von Paganini

II FERRUCCIO BUSONI (1866-1924) **Duettino concertante nach Mozart** Allegro assai

LTARCHTE VORBEHALTEN KEIN VERLEIHI III ROBERT SCHUMANN (1810–1856) Drei Studien (aus den sechs) in Kanonform op. 56 Nr. 4 As-Dur - Innig Nr. 5 h-Moll - Nicht zu schnell Nr. 6 H-Dur - Adagio

1856)

Achnell

Achne

ALLE URHEBER. UND LEISTUNGSSCHL



SIDE B (PR 2B) **POWERHOUSE** Producers & Arrangers: Bobby Eli & Reprivationas
(2 Tuff Productions) for Nise Productions, Inc.
Executive Producers: Michael Nise, Frank Nise, Dan McKeown
for Nise Productions, Inc.
Studio: Powerhouse Recording Studio, Camden, NJ
© 1988 Nise Productions, Inc.

Studio: Studio: Powerhouse Records, Inc.

1190 Broadway.



Records & Tapes Suite 106, 900 Dudley Avenue Cherry Hill, Zoo Jersey 08002

Zoo's next THE WMMR MORNING ZOO ALBUM





SIDE 2

33 1/3 CSP-300

UNDERWEAR STRIPS DONKEY DICK/Judge Dread ELEPHANT MAN OF LA MANCHA A COWBOY NEEDS A HORSE/The Rhino Brothers CHANNEL 1 NEWS/Mark the Shark I WANNA BE A LIFEGUARD/Blotto **BRAT X CHRISTMAS STORY/Captain Cranky** CHANNEL 1 NEWS/Mark the Shark

SPECIAL BONUS: DO YOUR OWN MONDAY MORNING BLUES/Action Jackson Quigley

> 1986, Comedy Spotlight Productions, Inc. Except where noted



Records & Tapes Suite 106, 900 Dudley Avenue Cherry Hill, Zoo Jersey 08002

ZOO'S NEXT THE WMMR MORNING ZOO ALBUM





SIDE B

33 1/3 CSP-300

OPENING BIT/DeBella
HAPPY BOY/The Beat Farmers
CHANNEL 1 NEWS/Mark the Shark
BOYS WANT SEX IN THE MORNING/Uncle Bonsai
A DAY IN THE LIFE OF PHIL COLLINS/Chip Horaneck
YOU'RE STILL NOT SAFE IN A JAPANESE CAR

Jumpin' John Goldsmith
WMMR NEWS TEAM

THE ZOO AND YOU/The Stupendous Squawktones MORTY'S TRAVEL/Amnesia Int'I WALK ON THE MILD SIDE/Big Daddy Graham CHANNEL 1 NEWS/Mark the Shark

> \$1986, Comedy Spotlight Productions, Inc. Except where noted



RAPHY LEAVITT ORQ. La Selecta

TH-AM 2132 ® 1981

LADO A 33 1/3 RPM **STEREO**

1.- A LA SOMBRA DEL FLAMBOYAN (Raphy Leavitt) Arr. 15e(Pepe) Quintana

2.- COMPANERA DE CAMINO (Jorge Ayala) Arr. Tommy Villariny

3.- VEN

(Guillermo Marin) Arr. Angel Torres
4.- EL VOLANTIN
(Johnny Ortiz)
Cantan: Sammy Marrero-Rafi MirandaRoberto Ortiz

N.W. 80 AVE. HIALEAH GARDENS.



RAPHY LEAVITT ORQ. La Selecta

TH-AM 2132 ®1981



LADO B 33 1/3 RPM STEREO

1.- A TROPEZON

(Jorge Ayala) Arr. Tommy Villariny

2.- EL VIAJE

(Johnny Ortiz) Arr. Tommy Villariny

3.- NO TE VISTAS QUE.

(Raphy Leavitt) Arr. Rene Berrios
4.- EL FOGON
(Raphy leavitt) Arr. Rene Berrios
Cantan: Sammy Marrero-Rafi Miranda
Roberto Ortiz

WC.-10124 N.W. 80 AVE. HIALEAH GARDENS



A Division of ROULETTE RECORDS, INC.

MUSICA DE BAILE ORQUESTA SUPER COLOSAL

1. MIRAME UNA VEZ (Look At Me Once) (Osoria) (Morro Music-BMI-3:08)

TICO **High Fidelity Series**

33 1/2

R.P.M.



LP-1055-A (TR-1055-A)

2. YA ROMPIO LA AURORA (Early Dawn) (Madrazo) (Rumbalero Music-BMI-2:54) 3. JOVENES DE LA AVISPA (The Wasp)

(Guevara) (Peer Int'l-BMI-2:35) 4. LA ATOMICA (The Atomic) (Cortado-García) (Morro Music-BMI-2:44)

(The Doctor's CNA DEL MEDICO

(R. Montoro) (Morro Music-BMI-2:55)

6. HE DE BESARTE (I Will Kiss You)

(M. Soroa) (Morro Music-BMI-2:54)

MICAO

RECORDING COMPANY. UNBREAKABLE MICROGROOVE

LONG PLAY



A Division of ROULETTE RECORDS, INC.

331/2 R.P.M.

MUSICA DE BAILE ORQUESTA SUPER COLOSAL LONG PLAY

TICO **High Fidelity Series**



LP-1055-B (TR-1055-B)

- 1. MIDIENDO EL PASO (Timing The Step) (E. Losa) (2:25)
- 2. MARUCHITA (E. Losa) (2:50)
- 3. FUMANDO ESPERO (Smoking And Waiting) (Corzo-Viladomat) (Morro Music-BMI-2:56)
- 4. CUANDO TE MIRO (When I Look At You)

S. ANSIAS DE CARICIA
(P. Perez) (2:50)
6. TAPAME (Cover Me)
(O. Muñoz) (2:45)

MECORDING COMPANY. INC. UNBREAKABLE

MICROGROOVE





HAU 8515

THE DOVELLS: CAMEO-PARKWAY SESSIONS

1. MOPE ITTY MOPE (Bosstone, Chatman) Wand-Angel Music 2. BRISTOL STOMP (Appell: Mann) Carlin Music 3. OUT IN THE COLD AGAIN (Koehler, Bloom) P. Maurice/KPM 4. DO THE CONTINENTAL (Mann, Appell) Carlin Music 5. WHY DO FOOLS FALL IN LOVE (Lymon; Goldner) Chappell 6. BRISTOL TWISTIN' ANNIE (Styles, Lewis) Ardmore & 8. HULLY GULLY BABY (Mann, Appell) Carlin Music 9, YOUR LAST CHANCE (Robinson, Cooper) Carlin Music 10, JITTERBUG (Borisoff, Gross) Abkco Music

MONO



Licensed by ABKCO RECORDS U.S.A.



@ 1978 Abkco Records

HAU 8515

THE DOVELLS: CAMEO-PARKWAY SESSIONS

Appell) Kalmann Music 3. SHORT FAT FANNIE (Williams) Venice Music 4. YOU CAN'T SIT DOWN (Clark, Upchurch, Muldrow) Carlin Music 5. STOMPIN' EVERYWHERE (Sheldon, Leon) Kalmann Music 6. BETTY IN BERMUDAS (Mann, Appell, Chivetti) Kalmann Music 7. DANCE THE FROOG (Jackson, Straigis) Woodcrest Music 8. STOP MONKEYING AROUND (Mann. Appell) Kalmann Music 9. NO

COMPOSERS

RECORDINGS INC

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD **ELIE SIEGMEISTER** MADAM TO YOU (Langston Hughes)

SIDE 1



CRI SD 416 - A stereophonic

THE FACE OF WAR (Langston Hughes)

ESTHER HINDS, soprano ALAN MANDEL, piano

• 1979 Composers Recordings, Inc.

COMPOSERS

RECORDINGS INC

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD **ELIE SIEGMEISTER** STRING QUARTET NO. 3 (on Hebrew Themes).

SIDE 2



CRI SD 416 - B stereophonic

- 1 Andante con moto
 - 2. Scherzo
- 3. Tema con variazoni PRIMAVERA STRING QUARTET
- P 1979 Composers Recordings, Inc.

LA PLAYA SEXTET - VOL. 9 LA-PLAYA SEXTET

- 1. ME VOY PA' LA VILLAS (René Pérez) (Morro Music Corp.-BMI)
- 2. PALO DE CAÑA BRAVA (F. Peña)
- 3. GUAJIRA DANCERS (J. Conquet) (Estacy Music, Inc-ASCAP)





GRAS

33 1/3 RPM

(MG-5024-A)

RECORDS INTERNATIONAL

4. A BAILAR PACHANGA (R. Diaz) (Hall of Fame Music Co.-BMI)

5. YO SOY TU DOLOR DE CABEZA (T. Rodríquez)

5. YO SOY TU DOLOR DE CADL.

(Morro Music Corp.-BMI)

(Morro Music Corp.-BMI)

(FINEZUELA POR DISTRIBUIDORA NACIONAL DE DISCOS

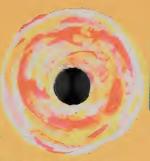
LA PLAYA SEXTET - VOL. 9 LA PLAYA SEXTET

1. AGUARDIENTE CON COCO (A. Sosa) (Morro Music Corp.-BMI)

2. BAILA MI GENTE (M. San Pedro) (Morro Music Corp.-BMI)

P-2

LP-5024-B (MG-5024-B)



33 1/3 RPM

RECORDS

INTERNATIONAL 3. CAIMITILLO Y MARAÑON (R. Rosell

(Peer Int'l Corp.-BMI)

4. VUELA LA PALOMA (F. Reina)

(Hall of Fame Music Co.-BMI)

5. EL CHA-CHA-CHA DE LAS DOCE (T. Martin)) S. EN VENEZUELA POR DISTRIBUIDORA NACIONAL DE DISCONAL

LITTLE DABLIN'

IN THE GHETTO MERV SHINER

Produced by Aubrey Mayhew

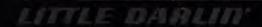


SLD-8017 STEREO 331/3 R: M Side 1

- 1. IN THE GHETTO (Scott Davis) (Gladys/B'n'B—ASCAP—2:46)
- 2. YOU CAN TELL THE WORLD (C. J. Mathis)
 (Mayhew Music—BMI—2:37)
- IF YOU HAD ONLY TAKEN THE TIME (M. Shiner-K. Westbury) (Jack Music—BMI—2:06)
- 4. LET THE CHIPS FALL (J. Clement)
 (Jack Music—BMI—2:44)
- 5. WRINKLED, CRINKLED, WADDED DOLLAR BILL (V. Marthews)
- 6. THE RIGHT ONE (J. Clement)
 (Jack Music—BMI—2:08)

F LITTLE DARLIN'

ORATIO"



IN THE GHETTO

Produced by Aubrey Mayhew



SLD-8017 STERFO 331/3 RPM Side 2

- 1. EL BANDIDO (R. Buzzeo)
- 3. BASIN STREET MAMA (Aubrey Mayhew)
- Jack Music-BMI-2:57
- 5. TOO HARD TO SAY I'M SORRY
- (Jack Music—BMI—2:43)

 6. WALKING THE STREETS OF THE CITY 6. WALKING THE STREETS OF THE CITY (Dale Morris) (Mayhow Music—BMI—2:43)

RICHMOND



PERCUSSIVE STEREO



SPEED 33-1



Side

ZKIC'2491

DISNEY MEETS THE WIZARD

Band 1—WHISTLE WHILE YOU WORK (Churchill; Morey) (from "Snow White And The Seven Dwarfs")

Band 2—WE'RE OFF TO SEE THE WIZARD (Arlen, Harburg) (from "The Wizard Of Oz")

Band 3—SOMEDAY MY PRINCE WILL COME (Churchill, Morey) (from "Snow White And The Seven Dwarfs")

Band 4—IF I ONLY HAD A BRAIN (Arlen, Harburg) (from "The Wizard Of Oz")

Band 5—WHEN YOU WISH UPON A STAR (Harline, Washington) (from "Pinocchio")

ROGER ERICSON AND

HIS MEN

HIS MEN

RICHMOND





SPEED 33-4



Side

ZRIC.5462

RPS.39005

DISNEY MEETS THE WIZARD

Band 1—HEIGH-HO (Churchill; Morey)
(from "Snow White And The Seven Dwarfs")

Band 2—GIVE A LITTLE WHISTLE (Harline, Washington)
(from "Pinocchio")

Band 3—BIBBIDI-BOBBIDI-BOO (David, Livingston,
Hoffman) (from "Cinderella")

Band 4—ZIP-A-DEE-DOO-DAH (Wrubel; Gilbert)
(from "Song Of The South")

Band 5—OVER THE RAINBOW (Arlen; Harburg)
(from "The Wizard Of-Oz")

ROGER ERICSON AND
HIS MEN

HIS MEN





SHEILA E., PETE ESCOVEDO, TITO PUENTE LATINA FAMILIA

SIDE A STEREO 016



841 290-1

1. INTRO - E. MEDLEY 7:54 (P. Escovedo) BMI

3. BRASILIERO 6:52
(R. Obiedo) BMI
4. YESTERDAY'S MEMORIES,
TOMORROW'S DREAMS 7:29
(W.L. Wallace/T. Larkin) BMI

1937 PolyGram Records, Inc.

1937 PolyGram Records, Inc.





SHEILA E., PETE ESCOVEDO, TITO PUENTE LATINA FAMILIA

SIDE B STEREO



841 290-1

1. LA CUNA 9:58 (H. Schneider) BMI

2. EL. REY DLL

(T. Puente) BMI

(T. Puente) BMI

3. SUENOS DE LOS TOREROS 9:48

(A. Bent) BMI

(A. Bent) BMI

(A. Bent) BMI

(A. Bent) BMI

(B. 1987 PolyGram Records, Inc.

(B. 1987 PolyGram Records, Inc.)

(B. 1987 PolyGram Records, Inc.)





MIKE LILLY AND WENDY MILLER

HOT - N - GRASSY

(Banjo and Mandolin Instrumentals)

1. BLUEGRASS PART III AND IV - 4:43

2. RANDY LYNN RAG - 1:59

3. SOLDIERS JOY - 2:26

4. MEDLEY: CANNON BALL; JOHN HARDY; RAWHIDE - 3:57

5. WENDY'S BREAKDOWN - 2:25

6. HOOK IT - 3:14

ON TOMOSTERO RECORDS - BOX 100 - BRIGHTON MICHICAL MICHCALL

WITH RICKY SKAGGS, JERRY DOUGLAS, BUCK WHITE, AND THE DOWN HOME FOLKS





OLDTIME FIDDLING Northeast Fiddlers' Association

- 1. PORTSMOUTH HORNPIPE Neil Converse
- 2. IF ALL THOSE ENDEARING YOUNG CHARMS Abbott Conway
- 3. SNOW DEER -- Donna Myers
- 4. RANGERS WALTZ -- Leg Murphy
- 5. RAILROAD HORNFIPE -- Edward Deschenes
- 6. JENNY LYNN'S POLKA -- Bab Christopher
- 7. REDWING -- Melody Morin

Side A V-116



Volume 7 Stereo

- 8. CYCLONE REEL -- Emile Gregoire
- 9. DON TREMAINE'S JIG -- Jerry Robichaud
- 10. SADDLE THE PONY Denna Lavoie
- 11. ROCK VALLEY JIG -- Camile Bubois
- 12. FRENCH TWO STEP -- Sandy Kerin
- 13. SWALLOW TAIL JIG -- Rema McMillan
- 14. PORTLAND FANCY -- Lyn Madison
- 15. WALTZ OF THE LEAVES Simon St. Pierre
- 16. GOOD NEIGHBOR REEL Gaston Prevost
- 17. BLACK VELVET -- Beth Lampbell
- 18. PRINCE COUNTY JIG --

OLDTIME FIDDLING Northeast Fiddlers' Association

- 1. GOLDEN WEDDING REEL Jerry Robichauc
- 2. WESTPHALIA WALTZ -- Frank Grow
- 3. DEBBIE'S JIG Conrad Pelleties
- 4. GREY EAGLE -- Joel Shimberg
- 5. RAMBLER'S HORNPIPE -- John Givens
- 6. A & E WALTZ Clem Myers
- 7. CONNAUGHTMAN'S RAMBLERS -- Anne Yerpe

Side B V-116



Volume 7 Stereo

- 8. SPEY OF SPATE -- Paul Gosselin
- 9. GRUMPY OLD MAN & OLD WOMAN --
- 10. BIG JOHN McNEIL -- Scott Campbell
- 11. FLOP EARED MULE -- Raymond Anair
- 12. MINSTRELS FANCY -- Ron West
- 13. OLD MOCCASIN SHUFFLE -- Joe Robichaud
- 14. SCENES FROM FINLAND WOODS --
- 15. LITTLE BURNT POTATO Wayne Perry
- 16. WOODCHOPPERS REEL ..
 - Jean Peloquin

Philo 🕒

MARY McCASLIN & JIM RINGER "The Bramble & The Rose"

SIDE A



PH-1055 (44983)

1. GERONIMO'S CADILLAC 3:15 (Charles Quarto & Michael Murphy, Mystery Music/BMI) 2. THE BRAMBLE AND THE ROSE (Trad.) 3:14

3. LONESOME ROAD 4:14 (Gaither Carlton, Hillgreen Pub./BMI)

4. STAGES OF MY LIFE 3:00 (Jon Wilcox, Wind River Music/BMI)

5. OH DEATH (Trad.) 3:18

6. HIT THE ROAD, JACK 2:09 (Percy Mayfield, Tangerine Music/BMI)

POUNDER RECORDS CORP.

Phile

MARY McCASLIN & JIM RINGER "The Bramble & The Rose"

SIDE B



PH-1055 (44983)

1. COPPERFIELDS 3:24 (Herb Pederson, Nipper/ASCAP) 2. MAMA LOU 2:45

(Larry Murray, Prodigal Son-Unart Music/BMI)

3. I DON'T BELIEVE YOU'VE MET MY BABY (Trad.) 2:15

4. STRAWBERRY ROAN (Bob Simpson) 2:20

5. CANAAN'S LAND (Trad.) 2:

6. RANK STRANGERS (Ralph Stanley) 3:46

POUNDER RECORDS CORP.



JM 571 SIDE A

- (W.Colon/H.Lavoe) Fania Publ./BMI
- 2. INDESTRUCTIBLE Ray Barretto 4:11
- (R.Barretto/J.Roman) Fania Publ./BMI
- ABANDONADA FUE-Orch. Harlow 6:05
 (Ismael Miranda) Fania Publ./BMI
- 4. NINA Y SENORA Tito Puente 3:15 (Tito Puente) Planetary Music/ASCAP
- 5. MI DESENGANO Roberto Rocha 5:33
 (Julio Merced/Pucho Soufront)
 Fania Publ./BMI

PRODUCED BY: JERRY MASUCCI

Pand © 1980, Musica Latina
International, Inc.



Jerry Masucci Presents.

SUPER SALSA GREATS VOL. III

JM 571 SIDEB

- CAFE Eddie Palmieri 6:35 (Gates/Lopez/Palmieri) De Palm Music Co./ Frost Music Corp./BMI
- 2. AZUCAR MAMI Johnny Pacheco (Hernandez/Alvarez)Morro Music/BMI 3:35
- 3. SEÑORA Richie Ray (Joan Manuel Serrat)
- 4. SOY BORICUA-Bobby Valentin (Roberto Anglero) Fania Publ./BMI
- 5. ACERE KO Sonora Poncena 3:58 (Pototo y Totico)

PRODUCED BY: JERRY MASUCCI P and © 1980, Musica Latina International, Inc.

Are You Crazy??? (Long Version)

(T. Thomas-I.J. Kitts)

TIMMY THOMAS

Horns arranged by **Jackle Tutt** @ 1981, T.K. Productions, Inc. 463 SIDE A 331/3 **STEREO**

(TKD-463-A) Time: 6:48 Produced & Mixed by Freddy Stonewal & Henry Stone Happy Stepchild Music Pub. Corp. (BMI)

orida 33qro

Distributed St. Productions, 495 S.E. 10th Ct. Highest

Are You Crazy??? (Pt. 1) Are You Crazy??? (Pt. 2) 3:37 (T. Thomas-I.J. Kitts)

TIMMY THOMAS

Horns arranged by Jackie Tutt (P) 1981, T.K. Productions, Inc. 463 SIDE B STEREO

(TKD-463-B) Produced & Mixed b Freddy Stonewa & Henry Stone Happy Step child Music Pub. Corp. (BMI

da 33010

Distributed Sy T.K. Productions, 495 S.E. 10th Ct. History

THE UNSPOKEN WORD



1. PILLOW (2:39) Granlegede Bupumacstasin





SAMPLE COPY NOT FOR SALE

- 2. SLEEPING PROPHET (3:02) Granlegede Bupumacstasin
- 3. PUT ME DOWN (2:31) Granlegede Bupumacstasin
- 4. PERSONAL MANAGER Albert King-David Porter

5. REINCARNATION (1:47)
Granlegede Bupumacstasin

(ST-C-701913 PR)

(ST-C-701913 PR)

(ST-C-701913 PR)

THE UNSPOKEN WORD



1. SLEEPY MOUNTAIN ECSTACY (3:58) Granlegede Bupumacstasin

> SAMPLE COPY NOT FOR SALE







- 2. I DON'T NEED NO MUSIC (2:42) Granlegede Bupumacstasin
- 3. LITTLE SONG (2:25) Granlegede Bupumacstasin
- 4. HEALTHY, WEALTHY & WISE (2:34) Granlegede Bupumacstasin
- AROUND AND AROUND (5:15)

Chuck Berry
6. MORNING (1:48)
Granlegede Bupumacstasin

(ST-C-701914 PR)

FCORDING CORP., 1841 BROADWAY. **RENYORK*

(ST-C-701914 PR)

YOU THE PEOPLE

CECIL WILLIAMS

PC-110 SIDE 1



STEREO 33 % RPM

1 MERIDIAN WEST JAZZ GROUP 2 GOD'S GOW TO TROUBLE THE WATER

3 A TIME FOR COMING TOGETHER - Lievel K. Woke

1. A TIME FOR CRYING OUT - Edward L. Poel

5. THE SPIRIT'S MOVING TO SET US PREE

6. 1 GOT LIFE - Edward L. Poet

7 QUOTATIONS FROM CHARMAN JESUS' James M. Miller

8. LITTLE DAVID PLAY ON YOUR HARP

YOU THE PEOPLE

CELEBRATING WITH GLIDE'S CECIL WILLIAMS

PC-110 IDE 2



STEREO 33 % RPM

1. TELLING IT LIKE IT IS.
"YOU THE PEOPLE"

A. Cottl Williams

2. LET'S REJOICE

A Gride Record, from Glide Fublications, 300 Fills St., Son Francisco, Cellif, 94102

> Recorded by Alembra, Inc. Edited by Bathy Control

JACK DAUGHERTY AND THE CLASS OF NINETEEN SEVENTY ONE JACK DAUGHERTY







- 1. GETTING UP 3:55
- 2. SOMEONE TO LOVE 3:28
- 3. FEEL SO GOOD 3:50
- 4. (I FELL IN LOVE WITH YOU)
 THE DAY WE MET 4:00
- 5. BROTHERS AND SISTERS 3:32

ALL SELECTIONS PUBLISHED BY: ORANGE TREE MUSIC (ASCAP)

COMPOSED, ARRANGED AND PRODUCED BY: JACK DAUGHERTY

STEREO

Side 1 SP-3038 (SP-3075)

JACK DAUGHERTY AND THE CLASS OF NINETEEN SEVENTY ONE JACK DAUGHERTY





STEREO

Side 2 SP-3038 (SP-3076)

- 1. NUMBER NINE 3:07
- 2. THE STRIP 4:23
- 3. LA COSTA DRIVE 3:00
- 4. YOU GOT IT 3:00
- 5. THEME FOR SUSAN 2:36

ALL SELECTIONS PUBLISHED BY: ORANGE TREE MUSIC (ASCAP)

COMPOSED, ARRANGED AND PRODUCED BY: JACK DAUGHERTY

→ DRUG ABUSE >

RECORD 1 SIDE 1



STEREO 331/3 RPM

STUDENT USE OF DRUGS

Producer - MEDI-DISC Engineered by JOEL FEIN

-DRUG ABUSE -

RECORD 1
SIDE 2



STEREO 33¹/₃RPM

BOB & FRED TALK

Producer - MEDI-DISC Engineered by JOEL FEIN

FLIGUT

THE UNITED STATES AIR FORCE RESERVE FEATURING "BIG BILL" HAYWOOD

SIDE 1



STEREO 33 1/3

- 1 Billy Preston (5:56)
- 2 WAR (6:23)
- 3 Roberta Flack (6:03)
- 4 Ray Charles (6:13)

FLIGUT FLIGUT

THE UNITED STATES AIR FORCE RESERVE FEATURING "BIG BILL" HAYWOOD

SIDE 2



STEREO 33 1/3

- 5 Curtis Mayfield & The Impressions (6:09)
- 6 Bill Withers (5:52)
- 7 O'Jays (6:00)
- 8 Otis Redding (5:34)





M.G.M SPECIAL DISC JOCKEY RECORD

Not For Sale

MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

THE JEAN LECCIA INTERPOLATION

STEREO Side 1



SE 4810 MGS 2738

1. GOOD MORNING TO YOU — 3:18 2. LADY RAIN — 4:24 3. I CAN'T LIVE WITHOUT YOU — 5:05 4. LOVE IS — 3:36 5. DROP — 3:24

All selections written by E. Whiting-J. Leccia & published by Jean Leccia Productions & Dotted Lion Music — ASCAP

6. LOVELIGHT — 3:59

Arranged by Jean Leccia
Produced by
Jean Leccia and Earl Green

M.G.M SPECIAL DISC JOCKEY RECORD

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MADE IN U.S. A.

THE JEAN LECCIA INTERPOLATION

STEREO Side 2



SE 4810 MGS 2739

1. CARNIVAL — 4:01 2. LOVELY BIRD — 4:54 3. I WORSHIP YOU — 3:34 4. ONLY A DREAM — 3:43 5. MOTHER OF US ALL! — 4:07

All selections written by E. Whiting-J. Leccia & published by Jean Leccia Productions & Dotted Lion Music — ASCAP

Arranged by Jean Leccia Produced by Jean Leccia and Earl Green

- I. Breakaway 5:43 Extended Version
- *2. Breakaway 5:13 Dub Mix

(Zekley-Bottler)

(Original version appears on the A&M album "Bonk" SP-6-5185)

Colgens Music Corp./Teenie Bopper Music (ASCAP)

SIDE A











SP-12259 (SP-012259-A) Stereo

Mix by Roll Mosimann *Mix Engineered by David Avidor @1988 A&M Records, Inc.

- *I. Breakaway 6:02 12" Popper Mix
- +2. Breakaway 3:45 New Edit

(Zekley-Bottler)

(Original version appears on the A&M album "Bonk" SP-6-5185)

Colgems Music Corp./Teenie Bopper Music (ASCAP)

SIDE B









45 RPM

SP-12259 (SP-012259-B) Stereo

*Produced, Recorded and Mixed by Nick Launay

+Remixed by Roli Mosimann



SPICE OF LIFE

Tap & Jazz with Ron Daniels

Made in USA

Choregraphy: Ron Daniels **Music Director: Bart Arntz**



EDLPS-40002

(P) © 1977 Ed. Rec. Ind.

This Side

1. CLOGGIN' 2/4 (Moderate Funky) Time 2:08 (Jason Gullo-Bartistic Music B.M.I.)

2. SOMEBODY DONE SOMEBODY WRONG SONG 4/4 (Bounce) Time 2:33 (L. Butler-C. Moman-Tree Pub. and Press Music)

3. FEELINGS 4/4 (Romantic Tempo) Time 3:13 (M. Albert-Fermata Int. Melodies Inc.)

4. BOOPIE-A 4/4 (T. Deluca-Bartistic Music D. M. (C. Smalls-Fox Fanfare Music)

5. EASE ON DOWN THE ROAD 2/4 (Bright Fund)

6. BANDSTAND BOOGIE 2/4 (Bright Jitterbug) Time 2:00

6. BANDSTAND BOOGIE 2/4 (Bright Jitterbug) Time 2:00

6. C. Albertine-Cherio Corp.)

7. C. Albertine-Cherio Corp.)

7. Produced by Bart Arntz

7. PHILADELPHIA

7. PHILADEL



Property of Daniel James White Junior #2374949

SPICE OF LIFE

Tap & Jazz with Ron Daniels

Stereo Made in USA

Choregraphy: Ron Daniels Music Director: **Bart Arntz**



EDLPS-40002

@ @ 1977 Ed. Rec. Inc.

That Side

1. SOUTHERN NIGHTS 4/4 (Moderate) Time 2:38 (A. Toussaint-Warner Tamerlane-Marsaint Music)

2. VIRGINIA SHAKEDOWN 2/4 (Bright Hoedown) Time 2:09 (B. Arntz-Bartistic Music B.M.I.)

3. RON'S TUNE 2/4 (Bright Rag) Time 1:57 (T. Deluca-Bartistic Music B.M.I.)

(T. Deluca-Bartistic Music B.M.I.)

4. BOOPIE-B 2/4 (Up Tempo Bounce) Time 2:02
(T. Deluca-Bartistic Music B.M.I.)

5. DON'T NOBODY BRING ME NO BAD NEWS
2/4 (Medium Gospel) Time 2:20
(J. Smalls-Fox Fanfare Music)
6. CLOGGIN'-B 2/4 (Moderate Funky) Time 1:58
(Jason Gullo-Bartistic Music B.M.I.)

Recorded by 'The Hot Property Band'

Produced by Bart Arntz

1921 WALNUT ST.

PHILADELPHIA



Publications, Inc. 1975

PECORDS, Newark, N. J. 01,00 National Periodical



Publications, Inc. 1975

PECORDS, Newark, N. J. 0130

Played - 12/18/17

"MENTAL HEALTH MATTERS"

The Alcohol, Drug Abuse, and Mental Health Administration DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

5600 Fishers Lane
Rockville, MD 20857
A COMMUNITY SERVICE RADIO PROGRAM

977148EB G-N1 15 min.



Side 1 33 1/3 rpm

Tom Bowers talks with DR. ROBERT HIRSCHFELD (Depression Research)

First break, 8 min. 03 secs (61 secs.) Second break, 13 min. 38 secs (27 secs.) Played

"MENTAL HEALTH MATTERS"

The Alcohol, Drug Abuse, and Mental Health Administration DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

5600 Fishers Lane Rockville, MD 20857 A COMMUNITY SERVICE RADIO PROGRAM

977149EB G-N1 15 min.



Side 2 -33 1/3 rpm

Tom Bowers talks with DR. STEVE KOSLOW (Brain Function)

First break, 6 min. 18 secs (59 secs.) Second break, 13 min. 45 secs (29 secs.)

PMR 12/25/77

MEMORIES BONNIE BRAMLETT

PRODUCED & ARRANGED BY DEKE RICHARDS

SIDE I

STEREO

1. HOLDIN ON TO YOU (Dolly Parton) 2:55 Owepar Publishing - BMI 2. WRITING ON THE WALL * (Deke Richards) S, INC.

BY PHONODISC INC. IMADE TO S. INC. 3:00 3. EXCEPT FOR REAL *(Chip Condon) 4. LIES *(Bonnie Bramlett/Dru Lombar) 5. I'VE JUST SEEN A FACE (Lennon and McCartney) * STRING ORCHESTRATIONS BY GENE PAGE

P 1978 CAPRICORN RECORDS, INC.

CPN-0199

(CPN-0199-A)

MEMORIES BONNIE BRAMLETT

PRODUCED & ARRANGED BY DEKE RICHARDS

SIDE II STEREO



CPN-0199 (CPN-0199-B)

| | CAN'T FIND MY WAY HOME (Stephen Winwood) Island Music - BMI | 3:52 |
|----------------|--|----------------------|
| C _R | 2. THE FLAME BLINDS THE MOTH (R.A. Martin) Multi-Martin Music - ASCAP | 4:05 |
| PRI | 3. CAN'T STAY (Deke Richards) | 3:42 |
| COR | 2. THE FLAME BLINDS THE MOTH (R.A. Martin) Multi-Martin Music - ASCAP 3. CAN'T STAY (Deke Richards) 42nd St. Music - BMI 4. MEMORIES *(Bonnie Bramlett) No Exit Music Co., Inc BMI *STRING ORCHESTRATIONS BY GENE PAG ® 1978 CAPRICORN RECORDS, INC. DISTRIBUTED BY PHONODISC | 4:05 3:42 4:55 |
| W. W. | *************************************** | E MAJE |
| A.C. | *STRING ORCHESTRATIONS BY GENE PAG ® 1978 CAPRICORN RECORDS, INC. | E C. M. |
| | ® 1978 CAPRICORN RECORDS, INC. ORDS INC. DISTRIBUTED BY PHONODISC | SIM |
| | OISTRIPUMED DY PHONODIS | |
| | TOTAL BI 12 | |

KPFA Pacifica Radio presents

IS FREEDOM ACADEMIC?

A documentary of the Free Speech Movement at the University of California, Berkeley - Fall, 1964

Side 1



Rally at Sproul Hall, Dec. 2; Sit-in at Sproul Hall; Chancellor Strong and police statements; arrests begin; police-rush up stairs; exclusion of press

KPFA Pacifica Radio presents IS FREEDOM ACADEMIC?

A documentary of the Free Speech Movement at the University of California, Berkeley - Fall, 1964

Side 2



Professor Henry May speaking at Faculty Press
Conference, Dec. 4; University President Clark Kerr's
comments after arrests; Statements by Assemblyman
William Stanton of San Jose; Assemblymen electWillie Brown and John Burton of San Francisco;
ASUC President Charles Powell; Student Government
Rally, Department Chairmen's compromise proposal
Dec. 7; Academic Senate Meeting, Dec. 8;
Mario Savio interview.

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422-851 469-1



Produced by St. Fig. 18 to St. July: Final Point & Months' forded Denth of Every Produced Point & Months' forded Original Extra Control of St. July: St. Jul





422-851



Produced Living Records of Advanced Living & Montell Jordan.

Produced Living Records of Advanced Living & Montell Jordan.

New Year of Manager Productions & Manag



GRP 5002 (GRP 5002 SA) ® 1979 ARISTA RECORDS, INC.



SIDE 1 331/3 RPM

URBAN ENSEMBLE
THE MUSIC OF ROLAND VAZQUEZ

1. MUSIC FOR A FLOWERED PIG (4:32)
2. LONG GONE BIRD (4:50)
3. THE VISITOR (7:12)
ALL COMPOSITIONS BY ROLAND VAZQUEZ
PRODUCED BY DAVE GRUSIN AND LARRY ROSEN FOR
GRUSIN/ROSEN PRODUCTIONS
Unauthorized duplication is a
violation of applicable laws.



GRP 5002 (GRP 5002 SB) © 1979 ARISTA RECORDS, INC.



SIDE 2 331/3 RPM

URBAN ENSEMBLE

URBAN ENSEMBLE
THE MUSIC OF ROLAND VAZQUEZ

1. RETURN TO CONGOLIA (4:44)
2. SOME FRIENDS (4:41)
3. SOUL FORCE (4:05)
4. STEPHANIE (5:31)
ALL COMPOSITIONS BY ROLAND VAZQUEZ
PRODUCED BY DAVE GRUSIN AND LARRY ROSEN FOR
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SP-12016

Big Train Music (ASCAP)

(SP-12031)



STEREO 331/3 RPM

TIME: 4:48 BPM 112

DON'S PLACE

(Don Cornelius - Bruce Miller)

THE HOLLYWOOD DISCO JAZZ BAND

featuring The Waters

Produced by Don Cornelius and Bruce Miller for Big Train Productions Mixed by Bobby Martin

OP 1979 A&M Records, Inc.



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SP-12016

Big Train Music (ASCAP)

(SP-12031)



STEREO

331/3 RPM

TIME: 4:48 BPM 112

DON'S PLACE

(Don Cornelius - Bruce Miller)

THE HOLLYWOOD DISCO JAZZ BAND

featuring The Waters

Produced by Don Cornelius and Bruce Miller for Big Train Productions Mixed by Bobby Martin

A&M Records Inc



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CUTTIN' IT UP

(Mitch McDowell) (From the A&M album ''Love Magic'' SP-4881)

SP-17185

Almo Music Corp./ McRovscod Music (ASCAP)

(SP-017185-A)

STEREO 331/3 RPM

Time: 4:13

L.T.D.

Produced and Arranged by Michael Stokes and L.T.D.

Mixed by Bruce Swedien

1981 A&M Records, Inc.



PROMOTION COPY-NOTFORSALL

APRIL LOVE

(Alvino Bennett-Henry Davis-Marilyn McCleod) (From the A&M album "Love Magic" SP-4881)

SP-17185

Almo Music Corp./ McRovscod Music/ Key Of G Music (ASCAP) Irving Music, Inc./ McDorsboy Music (BMI)

(SP-17185-B)



STEREO 331/3 RPM

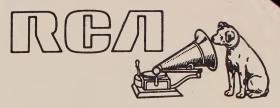
Time: 4:25



L.T.D.

Produced and Arranged by Michael Stokes and L.T.D. Mixed by Bruce Swedien ® 1981 A&M Records; Inc.





EVELYN KING

Produced by Morrie Brown for Mighty M Productions, Ltd. Assistant Producers: Paul Lawrence Jones, III & Kashif Recorded and Mixed by Steve Goldman



Side A Stereo

JD-13462-A **5:33** Intro: 19 End: Fade

331/3 RPM

GET LOOSE

(from the "Get Loose" album, AFL1-4337) (P.L. Jones, III)

Mighty M Music, Inc., ASCAP

TM(s)® RCA CORP.—MADE IN U.S.A.

® 1982 RCA RECORDS



EVELYN KING

Produced by Morrie Brown for Mighty M Productions, Ltd. Assistant Producers: Kashif & Paul Lawrence Jones, III Rhythm arrangements by Kashif; String & Horn Arrangements by Ralph Schuckett/Recorded and Mixed by Steve Goldman



Side B Stereo

JD-13462-B

4:55

Intro: 31 End: Cold

331/3 RPM

SPIRIT OF THE DANCER

(from the "I'm in Love" album, AFL1-3962) (Music: Kashif Saleem-Lyrics: Kashif Saleem-Morrie Brown)

Duchess Music Corp. (MCA), BMI/ Mighty M Music, Inc., ASCAP



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RECORDS

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DÖLETTE McDONALD



BC-4015-A Elite Music Ltd. STEREO 331/3 RPM

TIME: 7:11

(xtra) SPECIAL

(L. Batchelor-A. Sojka-D. Skeet)

Produced and Mixed by BEGAN CEKIC

For One Way Productions

Jones Vinauthorized dunitarian Associate Producers: Fred Zarr, Bruce Marcus, Butch Jones Vocal Production: Dolette McDonald

& REGARDS DAHILL ROAD, BROOKLYN, N.Y. 11211



PROMOTION COPY

RECORDS

NOT FOR SALE

DÖLETTE McDONALD



BC-4015-B Elite Music Ltd. STEREO 331/3 RPM TIME: 7:15

Instrumental

(xtra) SPECIAL

(L. Batchelor-A. Sojka-D. Skeet)

& REODUS DAHILL ROAD BROOKLYN. N.Y. 1121V Unauthorized dunting distriction of application of applications Produced and Mixed by **BEGAN CEKIC** For One Way Productions





ROCK ME (Cerrone-Wisniak) CERRONE

33 1/3 RPM

Time: 6:52





ONE

Produced by Cerrone A Cerrone Production Pub., Cerrone Productions Inc., R & M Music Inc., ASCAP P 1979 Atlantic
ST-DK-37247 SP

ST-DK-37247 SP

AWARNER COMMUNICATIONS COMPANY
AWARNER COMMUNICATIONS COMPANY Vocal





ROCKET IN THE POCKET (Cerrone)

CERRONE

33 1/3 RPM

Time: 4:05

STEREO



Produced by Cerrone A Cerrone Production Pub., Cerrone Productions Inc., R & M Music Inc., ASCAP From Cotillion LP 5208 -**THE GOLDEN TOUCH"

Vocal

Vocal

1978 Atlantic

ST-DK-36966 SP

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STEINSKI & MASS MEDIA

STEREO BWAY-434-A

@ 1986 Island Records, Inc.



1. We'll Be Right Back (Club Edit) - 5:17 2. We'll Be Right Back (Radio Edit) - 3:12

(Steve Stein) Produced by: Steve Stein & David O. Ogrin Programmed & Arranged by: Steve Stein, David O. Ogrin, DJ E.T. Recorded at: New York Sound, I.N.S., O.R.A. Mixed at: Quad Recording Bang Zoom Music (ASCAP) To Participate in Ralphie's Bop City





STEINSKI & MASS MEDIA

STEREO BWAY-434-B

® 1986 Island Records, Inc.





- 1. We'll Be Right Back (Dub Version) 6:16 2. We'll Be Right Back (Bonus Beats) 3:33

(Steve Stein) Produced by: Steve Stein & David O. Ogrin. Programmed & Arranged by: Steve Stein. David O. Ogrin, DJ E.T.

Recorded at: New York Sound, I.N.S., O.R.A. Mixed at: Quad Recording

Bang Zoom Music (ASCAP)



Bang Zoom Music (ASCAP)
To Participate in Ralphie's Bop City
(The Home Of Fun), Call (212) 505-5091

STUBLIFE OF THE STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, NEW YORK, N. T. ON TRADING CO., 14 EAST 4TH STREET, N. E. ON



LOVE PATROL

PROMOTIONAL COPY ONLY NOT FOR SALE **STEREO** PRO-419-A

®1985 Island Records Inc. Milestone Music/Ro-Hut Music (BMI)





LOVE PATROL – 6:12

(J. Ellis/R.B. Thall/Niecy D./Loni C./A. Saunders)

Produced by JAY ELLIS
Co-produced by "THE LATIN RASCALS"
Assoc. Producers: Q. HICKS, R.B. THALL & J. OWENS
Recorded & Mixed Engineer: T. LORD-ALGE
Executive Producers: R. HUTTON/M. CRISTINI





LOVE PATROL

PROMOTIONAL COPY ONLY NOT FOR SALE **STEREO** PRO-419-B

® 1985 Island Records Inc. Milestone Music/Ro-Hut Music (BMI)





LOVE PATROL

(J. Ellis/R.B. Thall/Niecy D./Loni C./A. Saunders)

1. Short Version - 3:56

2. Dub Version — 6:00

Produced by JAY ELLIS
Co-produced by "THE LATIN RASCALS" Assoc. Producers: Q. HICKS, R.B. THALL & J. OWENS



Recorded & Mixed Engineer: T. LORD-ALGE Executive Producers: R. HUTTON/M. CRISTINI

STREET, NEW YORK, W. J. BOWN OF ISLAND TRADING CO., 14 EAST 4TH STREET, W. BOWN OF ISLAND TRADING CO.

45 PRESSING

H.R.M.

TEST PRESSING

DATE: 45 RP

Curtis Haiston

MATRIX #: We ase

TAUPPAUGE RECORD MANUFACTURING. LO.

S PRESSING

H.R.M.

TEST PAESSING

| DATE: | | | _ |
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TAUPPAUGE RECORD MANUFACTURING. TO.



Side 1



Time: 5:53

Amber Prays Music, Inc., Feeta Music, (MI)
Amber Prays Music, Inc., Freeta Idras (ASCAP)

JAMAIGA GIRLS

Provided and Archaed by Bert Reid for
Refs Reid Provides ions, Inc.

(Palabe, BECKET DECUBDS, INC.

1790 8:48th. Inc., 1790 8:48th. Inc.



INSTRUMENTAL

BKD 511 Side 2



Time: 5.51

Amber Pass Meers, Mrs. Fresh ideas (ASCAP)

By Man Arranged by Ser Neigh No.

By Near Becker Records, a division of 18 M Teleproducts. Inc., 1790 8:401.



Publisher: American Broadcasting Music, Inc./Bee II Music (ASCAP)/ ABC/Dunhill Music, Inc./Edeo Music (BMI) (45-00561-S)

PROMOTIONAL COPY NOT FOR SALE



45 RPM STEREO DM-17

Time: 6:23 (Intro. :20)

PRODUCED BY JAY ELLIS

"PLEASURE"

(From the LP "Pleasure") (J. Ellis/E, Pitt/C. Blandon/C. Spencer)

STING

®1978 ABC RECORDS, INC.





33 1/3 RPM

STEREO



A SIDE

TAKE YOUR HEART AWAY

VOCAL/LONG VERSION

(W. Cunningham) Stonseee Music, ASCAP 6:14/ST-DM-47839-SP

Produced by Eumir Deodato in Association with Niece,
Long Version of Atlantic LP 81254 - "SEEEKRET"

© 1985 Atlantic Recording Colp.

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AWARNER COMMUNICATIONS OTHERS.

AWARNER COMMUNICATIONS OTHERS.







33 1/3 RPM

STEREO



B SIDE

TAKE YOUR HEART AWAY

INSTRUMENTAL/LONG VERSION

(W. Cunningham) Stonseee Music, ASCAP 5:18/ST-DM-47840-SP

Produced by Eumir Deodato in Association with Kleeer

Produced by Eumir Deodato in Association Williams of PROMOTIONAL COPY

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NOT FOR SALE

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THE CRUSADERS





MCA-5507-9



STEREO

BTSY 9002-2
btsy 9002-A

1. STOMP AND BUCK DANCE (Wayne Henderson)
2. GREASY SPOON (Stix Hooper)
3. GET ON THE SOUL SHIP (IT'S SAILING)
(Joe Sample)
4. SUFER — STUFF (Wayne Henderson)

All sengs published by
Four Knights Music (BMI)
PRODUCED BY STEWART LEVINE
A Crusoders Production

NOER LINDUSTRIES DEV. CORP.

THE CRUSADERS



MCA-5507-9





STEREO

RECORDS INC

BTSY 9002 -B

1. DOUBLE BUBBLE (Joe Sample)

2. THE WELL'S GONE DRY

(Larry Carlton) Pal Dog Music

3. SOUTHERN COMFORT (Wayne Henderson)

4. TIME BOMB (Jce Sample)

All songs published by Four Knights

Music (BMI) except band 2

PRODUCED BY STEWART LEVINE

A Crusaders Production

MOME IND.

THE CRUSADERS



MCA-5507-9 BTSY 9002-2 btsy 9002 -C





STEREO SIDE 3 record - 2

- 1. WHEN THERE'S LOVE AROUND
 - (Stix Hooper)
 - 2. LILIES OF THE NILE

(Wilton Felder)

All songs published by Four Knights Music (BMI) A Crusaders Production UNDE

CRUSADERS THE



MCA-5507-9 BTSY 9002-2 btsy 9002 -D





STEREO SIDE 4 record · 2

1. WHISPERING PINES

(Wayne Henderson)

2. A BALLAD FOR JOE LOUIS

(Jce Sample)

songs published by Four Knights Music (BMI)
PRODUCED BY STEWART LEVINE
A Crusaders Production
HOME INDUSTRIES DEV. CORP. Four Knights Music (BMI)



This Is Vaughn Monroe Vaughn Monroe and his Orchestra

- 1 Red Roses for a Blue Lady (Tepper-Brodsky)
- 2 Ballerina (Sigman-Russell)

Victor

- 3 Sam You Made the Pants Too Long (Parody by Fred Whitehouse) (Lewis-Young)
- 4 There! I've Said It Again (Evans-Mann)
- 5 Tangerine (Mercer-Schertzinger)
- Vocals by: 1. Vaughn Monroe & the Moon Men
- 2, 5. Vaughn Monroe 3. Ziggy Talent 4. Vaughn Monroe & the Norton Sisters

I(s) ® RCA CORP.-MADE IN U.S.A.

Side 4 Mono

VPM-6073-1 (BPRM-6082)

This Is Vaughn Monroe Vaughn Monroe and his Orchestra

- 1 Blue Moon (Hart-Rodgers)
- 2 Racing with the Moon (Vaughn Monroe's Theme Song) (Watson-Monroe-Pope)
- 3 Time on My Hands (Adamson-Gordon-Youmans)



Victor

- 4 Riders in the Sky (A Cowboy Legend) (Jones)
- 5 Yours (Quiereme Mucho) (Sherr-Roig-Gamse-Rodriguez)

Vocals by:

- 1. Vaughn Monroe & the Norton Sisters
- 2. Vaughn Monroe
- 3, 5. Vaughn Monroe & Chorus 4. Vaughn Monroe & Quartet



Side 2 Mono VPM-6073-2 (BPRM-6083)

This Is Vaughn Monroe Vaughn Monroe and his Orchestra

- 1 Sound Off (The Duckworth Chant) (Duckworth)
- 2 The Donkey Serenade (Wright-Forrest-Friml-Stothart)

Victor

- 3 Let It Snow! Let It Snow! Let It Snow! (Styne-Cahn)
- 4 The Whiffenpoof Song (Minnigerode-Pomeroy-Galloway)
- 5 Ruby (Parish-Roemheld)

Vocals by:

- 1, 4, 5. Vaughn Monroe & the Chorus
- 2. Vaughn Monroe
- 3. Vaughn Monroe & the Norton Sisters

dynaflex

TM(s) ® RCA CORP.—MADE IN U.S.A. P) 1972 RCA RECORDS

Side 3 Mono VPM-6073-2 (BPRM-6084)

This Is Vaughn Monroe Vaughn Monroe and his Orchestra

- 1 Moon Over Miami (Leslie-Burke)
- 2 The Maharajah of Magador (Loeb-Harris)
- 3 Goodnight, Sweetheart (Noble-Campbell-Connelly) (American Version: Vallee)



Victor

- 4 Rum and Coca-Cola (Amsterdam-Sullivan-Baron)
- 5 Dream (Mercer)

Vocals by: 1. Vaughn Monroe & Mixed Chorus

- 2. Ziggy Talent
- 3. Vaughn Monroe with Orch. cond. by Gene Hammett with the Moon Men
- 4. Vaughn Monroe & the Norton Sisters
- & Rosemary Calvin
- 5. Vaughn Monroe & the Moon Maids

dunaflex

TM(s) ® RCA CORP.—MADE IN U.S.A.

THE USUAL SUSPECTS • DREAMS

SIDE 1



SPX7

- 1. TOSSIN' & TURNIN' 2!30
- 2. WORRIED DREAM 3:24
- 3. I WAKE UP CRYING 2:37
- 4. INTERLUDE I: CASTING OFF
- 5. I CAN'T STOP DREAMING 3:27
 - 6. BACK IN MY DREAMS 4:40
 - 7. C'EST LA VIE 4:21

and Suspex records 1987
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OF BOX 1557 Sausalito

THE USUAL SUSPECTS • DREAMS

SIDE 2



SPX7

1. IN THE MIDDLE OF THE NIGHT 4:25 2. INTERLUDE II: YET IN MY DREAMS 0:49 3. LONG ABOUT MIDNIGHT 2:54

4. I'M A DREAMER, AREN'T WE ALL? 1:55

5. EVENING 3:43

6. INTERLUDE III: P.M. 0:19

7. MISTERIOSO 3:53

8. WEAVER OF DREAMS 4:58

9. YET IN MY DREAMS (REPRISE) 0:47

9. YET IN MY DREAMS (REPRISE) 0:47

and and suspex records 1987

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Pocology P.O. Box 1557, Sausalito.

Side A Stereo

CPL 1-0684-A

Revolving Bandstand

Tito Puente-Buddy Morrow and Their Orchestras

1 Baia 2:03 (Ma Baixa Do Sapateiro) (Barroso-Special Arr.: Puente)



- 2 | Concentrate on You 3:15 (Porter-Special Arr.: Williams)
- 3 Autumn Leaves 3:07 (Mercer-Prevert-Kosma-Special Arr.: Puente)
- 4 Harlem Nocturne 2:40 (Hagen-Special Arr.: Williams)
- 5 Kiss of Fire 3:06 (Allen-Hill-Special Arr.:Puente)



RCA CORP.-MADE IN U.S.A.

Side B Stereo



Tito Puente-Buddy Morrow and Their Orchestras

1 The Continental 2:35 (Magidson-Conrad-Special Arr.: Puente)



Victor

- 2 Blue Moon 2:33 (Hart-Rodgers-Special Arr.: Williams)
- 3 Temptation 3:28 (Brown-Freed-Special Arr.: Puente)
- 4 So in Love 2:36 (Porter-Special Arr.: Williams)
- 5 Baby Won't You Please Come Home 2:17 (Warfield-Williams-Special Arr.: Williams)

dynaflex

TM(s) ® RCA CORP.—MADE IN U.S.A. ® 1974 RCA RECORDS



THE BEST OF TAPPAN ZEE

FC 37095 STEREO



SIDE 1 AL 37095

- 1. MARK COLBY SKAT TALK 5:13 -G. King-
- 2. WILBERT LONGMIRE GOOD MORNING! 8:45
 -J. Chattaway-
 - 3. RICHARD TEE FIRST LOVE 4:53
 -C. Rainey-

® 1978, 1979, 1981 Tappan Zee Records, Inc.





THE BEST OF TAPPAN ZEE

FC 37095 STEREO



SIDE 2 BL 37095

- 1. BOB JAMES BIG STONE CITY 5:42 -B. James-
 - 2. Joanne Brackeen LET ME KNOW 5:09
 -J. Brackeen-
 - 3. MONGO SANTAMARIA SAMBITA 5:45
 -J. Almario J. Gellardo-





SIDE 1

(AXDM 10079)

AJA 5006 Mono 33% r.p.m.

A JAZZ HOLIDAY

1. A JAZZ HOLIDAY

1. A JAZZ HOLIDAY

1. A JAZZ HOLIDAY

2. SHIMME SHA WOBBLE (Spencer Williams)

3. MY MAMMA'S IN TOWN (Hirsch, Panico, Núzzo)

4. SAY! ARABELLA (Kahn, Fiorito)

5. GLAD RAG DOLL (Ager, Dougherty, Yellen)

6. BUGLE CALL RAG (Pettis, Meyers, Schoebel)

7. 'BAM 'BAM BAMMY SHORE (Henderson, Dixon)

8. WHERE'D YOU GET THOSE EYES (Donaldson)

TED LEWIS AND

HIS BAND

HIS BAND

Mono 33% r.p.m.

MCPS/BRITICO

BUGLE CALL RAG (Pettis, Meyers, Schoebel)

7. 'BAM 'BAM BAMMY SHORE (Henderson, Dixon)

8. WHERE'D YOU GET THOSE EYES (Donaldson)

TED LEWIS AND

HIS BAND

HIS BAND



SIDE 2

(AXDM 10080)

AJA 5006 Mono 33 1/3 r.p.m.

AJA 5006
Mono 33% r.p.m.
H. Darewski Music Ltd. (1)
Francis Day & Hunter
Music Ltd. (2,4-7)
L. Wright Music Ltd. (3)
Big 3 Music Ltd. (8)

1. MILENBERG JOYS (Morton, Mares, Ropollo)
2. SHE'S FUNNY THAT WAY (Moret, Whiting)
3. THE CAMEL WALK (Smith, Mack, Schafer, Bryssey)
4. HELLO! MONTREAL (Warren)
5. THE NEW ST. LOUIS BLUES (W. C. Handy)
6. THAT CERTAIN PARTY (Donaldson, Kahn)
7. SOME OF THESE DAYS (Brooks)

TED LEWIS AND
HIS BAND

HIS BAND

HIS BAND

AJA 5006
Mono 33% r.p.m.
MCPS/BRITICO

MCPS/BRITICO

MCPS/BRITICO

AJA 5006
Mono 33% r.p.m.
MCPS/BRITICO

MCPS/BRITICO

MCPS/BRITICO

1. MILENBERG JOYS (Morton, Mares, Ropollo)
2. SHE'S FUNNY THAT WAY (Moret, Whiting)
3. THE CAMEL WALK (Smith, Mack, Schafer, Bryssey)
4. HELLO! MONTREAL (Warren)
5. THE NEW ST. LOUIS BLUES (W. C. Handy)
6. THAT CERTAIN PARTY (Donaldson, Kahn)
7. SOME OF THESE DAYS (Brooks)

HIS BAND

HIS BAND

HIS BAND







RECORDS

NEW MUSIC FROM ECM VOLUME IV

SA 015 STEREO



SIDE 1 (SA 015 AS CP)

40R+1

- 1. TOUCH (Eberhard Weber) 4:58 GEMA From ECM 1066 "YELLOW FIELDS" - EBERHARD WEBER
- 2. FUGHATA FOR HARPSICHORD+ (Keith Jarrett) 5:26 BMI From ECM 1033/34 "IN THE LIGHT" - KEITH JARRETT
- 3. DARKNESS FALLS++ (Terie Rypdal) 3:27 GEMA From ECM 1067/68 "ODYSSEY" - TERJE RYPDAL

4. BLAN...

Produced by Mich...

+ ® 1974 ECM RECORDS GIND...

+ + ® 1975 ECM RECORDS Gmbh

® 1976 ECM RECORDS Gmbh

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FOR RADIO STATION AND IN-STORE

PROGRAMMING ONLY



RECORDS **NEW MUSIC** FROM ECM VOLUME IV

SA 015 **STEREO**



SIDE 2 (SA 015 BS CP)

1. OVER BIRKEROT+ (Terie Rypdal) 4:42 GEMA From ECM 1067/68 "ODYSSEY" - TERJE RYPDAL

2. PARKS+ (Enrico Rava) 1:45 GEMA From ECM 1063 "THE PILGRIM AND THE STARS" - ENRICO RAVA

3. THE COLOURS OF CHLOE (Eberhard Weber) 7:45 From ECM 1042 "THE COLOURS OF CHLOE" - EBERHARD WEBER

*4. SHORT PIECE FOR GUITAR AND STRINGS (Keith Jarrett) 3:52 BMI From ECM 1033/34 "IN THE LIGHT" - GUITAR: RALPH TOWNER

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FOR RADIO STATION AND IN-STORE
PROGRAMMING ONLY

OLYDOR INCORPORATED. Produced by Manfred Eicher



AUDIOPHILE

AP-62 (APLP-123)



SIDE ONE ORIGINAL MONO

MARLENE VER PLANCK "I THINK OF YOU

WITH EVERY BREATH I TAKE"

1. I THINK OF YOU WITH EVERY BREATH I TAKE
2. ACCENT ON YOUTH
3. SNUGGLED ON YOUR SHOULDER
4. SOME OTHER TIME
5. IF I LOVE AGAIN

Audiophile Records + 2008, Wadsworth Mill Place



AP-62 (APLP-124)



SIDE TWO ORIGINAL MONO

S.A

MARLENE VER PLANCK "I THINK OF YOU WITH EVERY BREATH I TAKE

WE COULD MAKE SUCH BEAUTIFUL MUSIC TOGETHER

2. DEEP IN A DREAM

3. TWO CIGARETTES IN THE

5. YOU LEAVE ME BREATHLESS

Audiophile Records • 3008 Wadsworth





ORQUESTA CORPORACION CATINA TRULLANDO CON LA CORPORACION LATINA

SIDE B **CLP 144X**

Exec. Producer: Pat Laino Produced by: Corporacion Latina



mpolible Stereo D & 10 1977 co Records, Inc.

1. DESPIERTA (3:58) (Eligio Farrait) (Peer Intl.-BMI)
2. FIESTA NAVIDENA (4:19) (Jose A. Millan) (Coco Mus.-Lamp Mus.-BMI) 3. NAVIDAD SIN MADRE (4:11)

(Eligio Farrait) (Peer Intl.-BMI) 4. SALSA NAVIDENA (3:45)
(Vitim Sancu, Victor Muffiz)
(Coco Mus.-Lemp Mus.-BMI)
(Coco Mus.-Lemp Mus.-BMI) 4. SALSA NÁVIDENA (3:45)

"Con pocas palabras basta"

B-131 © 1984

Lado A 33 1/3 RPM Stereo

1.-YO ESTOY AQUI 5:26- (Pedro Arroyo) 2.-EN AMORES TODO PASA 6:50- (Peter Velázquez) 3.-NO TE VAYAS TODAVIA

5:00 - (Pedro Arroyo)

(STURE)

"Con pocas palabras basta"

B-131 ® 1984



Lado B 33 1/3 RPM Stereo

1.-CON POCAS PALABRAS BASTA

6:38- (Miguel Amadeo)

2.-QUIEN VENDRA?

3:38- (Victor Colon)

3.-LA PRINCESA

3:43- (Derechos Reservados)

4.-DOLPHY STREET

7:38- (Derechos Reservados)





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45RPM

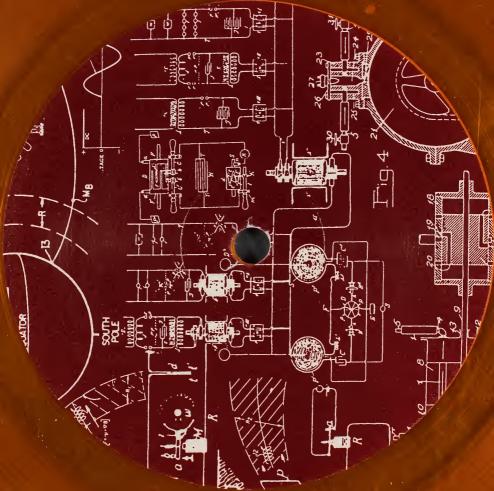


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珍女女女

45RPM







HEADSBWL1-0772-A



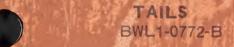
STEREO

1 I'll Be Okay in the Morning (Granati-L. Ierace) 3:28
2 Love Music
(Lambert-Potter) 2:24
3 Satisfaction Guaranteed
(D. Ierace-Ross-Faiella-Czuri-Elliott) 2:35
4 It's Me (C. Sciarrotta) 2:59
5 Gotta Find My Way Back Home
(M. & M. Steals) 2:07

O 1975 WOODEN NICKEL RECORDS, INC.
MANUFACTURED AND DISTRIBUTED BY RCA, Printed in U.S.A.
by Wooden Nickel Records, Inc.



STEREO



1 High Heel Rockin' Roll Shoes
(C. Sciarrotta-D. Sciarrotta) 2:46
2 Shame on You (C. Sciarrotta-D. Sciarrotta) 2:46
3 Don't It Make You Wanna Dance 2:53
(D. Sciarrotta-Golden-L. lerace)
4 2 + 2 (Davis-James) 2:12
5 It's Better to Have and Don't Need (Than Need and Don't Have) (Covay) 3:17

© 1975 WOODEN NICKEL RECORDS, INC.
MANUFACTURED AND DISTRIBUTED BY RCA
Printed in U.S.

Dy Wooden Nickel Records, Inc.

1.1 Found You 2.Let Me Be Yours 3.All Because of You 4.Give Dem Di Rub-A-Dub 3.All Because of You 4.Give Dem Di Rub-A-Dub
5.There's No Place For You 6.Where Is The Love
7.Watch Your Step 8.Rock On

Al Campbell

Al Campbell

Al Campbell

1636 Marketed and Distributed by
Jet Star Records

1656 Acton Lane, Park Royal
London W/10 7NJ ENGLAND

TEL +44(0)161 965 7008

FAX +44(0)161 965 7008 5. There's No Place For You 6. Where Is The Love 7. Watch Your Step 8. Rock On





PC 1998

CRLP 91

Side B 9.Don't Worry Bout Me 10.Girl For Me 11.I Need Your Loving 12.Good Vibes 13.Roll Call 14.Take Time



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A



Recorded by Jamaica Recording S 13, Brentford Road, Kingston, Jamaica



Produce by C.Dodd JAMREC MUSIC Made in Jamaica

SIDE 1

- 1. Smiling Faces
- 2. Trouble Trouble
- 3. You Can Do It
- 4. Into The Night
- 5. Storybook Children
- 6. Oh! What A Shares

RECORDED 7. WOM.

7. WOM.

7. WOM.

RECORDING STUDIO 13



Recordeditiv

Hannibal Recording Studio 183, Breen ffortil Rosail. Kingston, Damaica



Brodingelby C. Dadild IMWREKC WUSIC Whatteita Ibanaiosa

SIDE 2

8. Cheaters

9. Good Times or Bad

10. Weh Yuh Den Sah Long

11. Break Your Promise

14. Caribbean Girl

RECORDED BY JAMAICA RECORDING STUDIO



Manufactured & Distributed by VP Records 89-05 138th Street Jamaica, NY 11435 Tel: (718) 291-7058 Fax: (718) 658-3573 In Florida, 5893 S.W. 21st Street W. Hollywood, FL 33023 Tel: (954) 966-4744 Fax: (954) 966-8766



VPRL1473 Side 1. Prod. by: Stuart Brown for African Star.

Original Copy - VARIOUS ARTISTS

1. CHANT MI SONG - Capleton

3. SHOUT PRAISES - AMANA 4. CHANT ME SONG EXTENDED DUB VOX MIX

- Capleton

5. NO CARBON COPY - Capleton

5. NO CARBON COPY - Capleton

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VPRL1473 Side 2. Prod. by: Stuart Brown for African Star.

Original Copy - VARIOUS ARTISTS

1. I KNOW - Jah Cure

2. SAY YOU A WALL - African

3. NEWS HEADLINE - Military Man

4. NO BARBER BWOY CHAIR - Granty Roots

5. DYNA BIG BOY - Determine

5. DYNA BIG BOY - Determine

1. I KNOW - Jan Cure

2. SAY YOU A WALL - African

3. NEWS HEADLINE - Military Man

4. NO BARBER BWOY CHAIR - Granty Roots

5. DYNA BIG BOY - Determine

Bless I Oh Jah Aaron Sik

CULTURE SHOCK LABEL

- 01) Intro (Ballad Mix)
- 02) Babylon falling

- 08) I am who I am
- 09) See it again

CS 3006

O4) Bless I Un Survival thing

O5) Father told me
O6) Coming home
O7) Survival thing

Executive Producer: Keith Simmons

All songs co-produced by: Mikey Chung & Floyd Smith
for Culture Shock Co. Ltd.

SIGHTS RESERVED. UNIANTHORISED DIRECTOR.





Black Max
The Cabaret Songs of
Arnold Weinstein and William Bolcom



Side A Stereo HRC1-5477-A

Volume I

Over the Piano
Fur (Murray the Furrier)
He Tipped the Waiter
Waitin
Song of Black Max
(As Told by the de Kooning Boys)
Amor

Joan Morris, Mezzo-soprano William Bolcom, Piano

TMISI © RCA COMP

(P) 1985 RCA Recoins





Black Max
The Cabaret Songs of
Arnold Weinstein and William Bolcom



Side B Stereo HRC1-5477-B

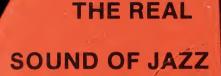
Volume II

Places To Live Toothbrush Time Surprise! The Actor Oh Close the Curtain George

Joan Morris, Mezzo-soprano William Bolcom, Piano

TM(s) ® RCA CORP

® 1985 RCA Records



116 - A SIDE ONE

- 1. FAST AND HAPPY BLUES
- 2. WILD MAN BLUES
- 3. ROSETTA
- 4. BLUE MONK
- 5. I LEFT MY BABY



116 - B SIDE TWO

- 1. DICKIE'S DREAM
- 2. FINE AND MELLOW
- 3. THE TRAIN AND THE RIVER
- 4. BLUES

© PUMPKIN PRODUCTIONS, INC., 1985

CHARLES LLOYD QUARTET **MONTREUX 82**

STEREO



ALL RIGHTS

ALLE URHEBER-UND LEISTUNGSSCHU

PRODUCER





- 1. Introduction 1:20
- The Call (Imke) 10:13
- ANTENOO SHOULDOWN ALFFORENCE SERVING NUFFORENCE SER Wind In The Trees 11:36 All compositions written by Charles Lloyd Produced by Gabreal Franklin and Charles Lloyd + © 1983 Elektra/Asylum Records for the U.S. and WEA Int. Inc.

for the world outside of the U.S. 96.0220-1

(96.0220-1)

SECRETARIAN AND AND VENTE VENTE FAIRGING ASSERVED UNAUTHO

CHARLES LLOYD QUARTET **MONTREUX 82**

STEREO



ALLE URHEBER-UND LEISTUNGSSC

RIGHTS





- 1. Very Early 10:37
- Michel 1:13
- Lloyd. 3. Forest Flower (1. Sunrise 2. Sunset) 11:45 All compositions written by Charles Lloyd except "Very Early" which is written by Bill Evans Produced by Gabreal Franklin and Charles Lloyd. P + © 1983 Elektra/Asylum Records for the U.S. and WEA Int. Inc. for the world outside of the U.S

96.0220-1

(96.0220-2)



TUTTI QUANTI

- TQ 9
 33 T
 FACE A

 1. IT
 THE
 2. CON
 3. DEMA
 4. MAMB 1. IT IS NOT TOMORROW THE DAY BEFORE

 - 3. DEMAIN IL FERA JOUR
 - 4. MAMBO Nº 8

SACEM SECTION LA LOCATION, LE PRET, LIVE

TUTTI QUANTI

TQ 923

33 T.



3. WATERMELON MAN

4. AVALANCHES

SACEM
SACEM
SECRETO
STÉRÉO

4'46

5'19

5'55

2'21

Stré au Studio
SOFRESON

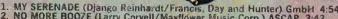
LA DUPLICATION, LA LOCATION, LE PRET, LUT

LARRY CORYELL/PHILIP CATHERINE SPLENDID

6E-153-A (PRC) SIDE ONE STEREO



6E-153-B (PRC) SIDE TWO STEREO



1. MY SERENADE (Django Reinhardt/Francis, Day and Hunter) Gnib.
2. NO MORE BOOZE (Larry Coryell/Mayflower Music Corp.) ASCAP 3:43
3. FATHER CHRISTMAS (Philip Catherine,
Mayflower Music Corp.) ASCAP 2:39
4. A QUIET DAY IN SPRING (Julie Coryell/Mayflower Music Corp.) ASCAP 4:02
5. THE TRAIN AND THE RIVER (Jimmy Giuffre/Walden) ASCAP/MUZ GEMA 4:48

PRODUCED BY SIEGFRIED E. LOCH
Payflower Music Corp.) ASCAP 4:02
5. THE TRAIN AND THE RIVER (Jimmy Giuffre/Walden) ASCAP/MUZ GEMA 4:48

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Payflower Music Corp.) ASCAP 4:02
5. THE TRAIN AND THE RIVER (Jimmy Giuffre/Walden) ASCAP/MUZ GEMA 4:48



REFORMANCE, DIFFUSION AND BROADCASTING OF A

SUPERSAX & L.A. VOICES

STEREO 331/3 RPM 01-025604-1 AL 39140





CBS 25604 (FC 39140)

1. EMBRACEABLE YOU (4:14) (I. Gershwin -G. Gershwin) New World Music Corporation 2. DANCING INTHE DARK (3:50) (H. Dietz - A. Schwartz) Warner Bros. Inc. 3. THE SONG IS YOU (3:55) (O. Hammerstein II-J. Kern) T.B. Harms Co. (c/o The Welk Music Group)

4. STARDUST (4:45) (M. Parish - H. Carmichael) Mills Music, Inc. 5. L.A. (1:56) (M. Flory) Flory Music

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PERFORMANCE, DIFFUSION AND BROADCASTING OF THIS RECO

SUPERSAX & L.A. VOICES

STEREO 331/3 RPM 01-025604-2 BL 39140



BIFM/STFMRA

CBS 25604 (FC 39140)

1. IN THE STILL OF THE NIGHT (3:44) (C. Porter) Chappell Music 2. DON'T BLAME ME (5:02) (D. Fields -J. McHugh) Robbins Music, A catalog of CBS Songs 3. STELLABY STARLIGHT (3:34) (N. Washington-V. Young) Famous Music Corporation 4. STAR EYES (3:58) (D. Raye - G. DePaul) Leo Feist, A catalog of CBS Songs 5. OLD FOLKS (4:04) (W. Robison - D. Hill) Warner Bros. Inc.

@ 1983 CBS Inc.



BIEM / ncb P 1989 MONO KM-712

FREDDIE MITCHELL / "The Derby" I. PONY EXPRESS (Newton - Heller - Marder) 2. SLIDER (Raeburn - Temple) 3. FISH MARKET BOOGIE (Mitchell - Newton - Heller) 4. LONG LEAN DADDY (Dean Newton - Rose) 5. SUMMERTIME BOOGIE (Gershwin - Gershwin) 6. ROCKIN' WITH COOP (Heller - Newton - Mitchell) 7. INDIANA EXPRESS (Hanley MacDonald) 8. ROCKIN' AND JUMPIN' (Johnson - Brown) 9. THE DERBY (Graham) 9. THE DERBY (Graham)



BIEM / ncb P 1989 MONO KM-712

FREDDIE MITCHELL / "The Derby" I. PREACHIN' (Gryce) 2. JERSEY BOUNCE (Johnson - Wright) 3. LONESOME AND MISTREATED (Johnson - Brown) 4. ROLL 'EM BOOGIE (Williams) 5. LOUISE (Robbirs - Whiting) 6. HOT ICE (Mitchell) 7. 3 STRIKES YOU'RE OUT (Mitchell) 8. TILL TOM BOOGIE (Goodman - Hampton) 9. MUSIC MAKERS BOOGIE (James) Forshay (BMI): 1, 7



FW 40358 **STEREO**



SIDE A

FW40358-AS ® 1987 Teresa Gramophone Company, Ltd.

WHATEVER HAPPENED TO JOHNNY BOTHWELL?

Johnny Bothwell

1. I'LL REMEMBER APRIL 3:15

Raye, DePaul, Johnston - ASCAP

2. JOHN'S OTHER WIFE 3:12

V. Horton - ASCAP

3. THE TROUBLE WITH ME IS YOU 3:10

G. Handy, J. Segal - ASCAP

4. LONELY SERENADE 2:55

George Melachrino - ASCAP

5. LAURA 3:03

Raskin, Mercer - ASCAP

PRODUCED BY BOB THIELE

PRODUCED BY BOB THIELE

A.Y. Printed in Series and S



FW 40358 **STEREO**



SIDE B FW40358-BS ® 1987 Teresa Gramophone Company, Ltd

WHATEVER HAPPENED TO JOHNNY BOTHWELL?

Johnny Bothwell

1. I COVER THE WATERFRONT 2:51

J. Green, E. Heyman - ASCAP 2. ILL WIND 3:06

H. Arlen, T. Koehler - ASCAP

3. DEAR MAX 2:51

Johnny Bothwell - ASCAP

4. CHELSEA BRIDGE 3:06

Billy Strayhorn - ASCAP

5. STREET-OF DREAMS 2:44

V. Young, S.M. Lewis - ASCAP

PRODUCED BY BOB THIELE

PRODUCED BY BOB THIELE

PROPHONIC Company, Ltd., New York.

Side One
EJ-1040
P 1981

RENE THOMAS QUINTET

Now's The Time (Parker) 1962/8'38'
Florence (Thomas) 1962/9'15''

LIVE RECORDING

RECORDING

RENE THOMAS QUINTET

Now's The Time (Parker) 1962/8'38'

Florence (Thomas) 1962/9'15''

LIVE RECORDING

EUROPA

Side Two
EJ-1040
P 1981

CHARLIE BYRD TRIO
Satin Doll (Ellington) 1961/4'10"
Cheem Cheem Cherie (Livingston) 1961/8'00"

MICKEY BAKER QUARTET
Robin's Nest (Thompson) 1960/5'30"

LIVE RECORDING

LIVE RECORDING

August 2221||171,1| a augus 221||171,1| 171,1||171,1||171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|171,1|17



FLIP PHILLIPS — PHILLIPS' HEAD tenor, bass clarinet

MILT HINTON, bass

MOUSEY ALEXANDER, drums

MICKEY CRANE, piano

STEREO CRS1013



SIDE 1

- SPANISH EYES 4:03 (E. Snyder/C. Singleton/B. Kaempfert; Screen Gems-Columbia; BMI)
 - 2. EVERYTHING HAPPENS TO ME 4:30 (Tom Adair/Matt Dennis; Dorsey Brothers Music Inc.; ASCAP)
 - LOVE STORY 6:07 (Francis Lai; Famous Music Corp.; ASCAP)
 - 4. FAT TESSIE'S ASS 5:19 (Flip Phillips; Bobbin Music; BMI)

® 1976 CHOICE RECORDS, INC. SEA CLIFF, N.Y.

CHOICE.

FLIP PHILLIPS — PHILLIPS' HEAD tenor, bass clarinet

MILT HINTON, bass

MOUSEY ALEXANDER, drums

MCKEY CRANE, piano

STEREO CRS1013



SIDE 2

- 1. NATURE BOY 4:10 (Eden Abba; Crestview Music Corp.; ASCAP)
- JEANNIE 3:40 (Buddy Kaye/Hugo Montenegro; Colgems Music; BMI)
 - NANCY 4:30 (J. Van Heusen/P. Silvers; Barton Music Corp.; ASCAP)
 - 4.MAKIN' WHOOPEE 3:42 (Gus Kahn/Walter Donaldson; Gus Kahn Music/Donaldson Publishing Co.; ASCAP)
 - 5. THIS IS ALL I ASK 5:40 (Gordon Jenkins; Robbins Music; ASCAP)



Music from THE PALM COURT



TO STEREO

1. Two Guitors (trad.) (2·40)
2. Besame Mucho (Consuelo Velaquez) (2:40)
3. Czak Egy Kis Lany (Hungarian csárdás, trad.) (6:14).
4. Tango from the Exile's Cafe (Michael Sahl) (3:19)
5. Copacabana (Julio de Caro) (3:09)
6. Tico-Tico (Oliveiro-Abreu) (2:02)
7. Rumania (trad. arr. by William Schimmel) (5:33)
8. Romance, Op 44, No. 1 (Anton Rubinstein) (3:27)
THE TANGO PROJECT

WILLIAM SCHIMMEL, Accordion
MICHAEL SAHL, Piano
MARY ROWELL, Violin

© 1985 Elektra: Asylum/Nonesuch Records

NEW YORK 10019 9229 SUNSET BOULEVARO. LOS ANGELES. CALIFORNIA. NEW YORK 10019 9229 SUNSET BOULEVARO. LOS ANGELES.



SIDE TWO

SIDE TWO

SIDE TWO

STEREO

1. Fretty Bab, Idad son - Van Alstyne) (2:03)

2. Memories of Second Avenur (Yiddink Theatre Medley) (6:41)

Der Rebbe Elimelech (krad.) Toprorter Hyman Veltokoff) Bublichlu (trad.)

Di Grineh Kuzine (Abe Schwartz) Oer to be short (Abraham Ellstein)

A Heymith's Bolear (Abraham Ellstein)

3. Newport Ran (William Schimmul) (2:32)

5. Ritka Buza, Ritka Arpa (Wilness Schimmul) (2:32)

5. Ritka Buza, Ritka Arpa (Wilness Schimmul) (2:32)

5. Ritka Buza, Ritka Arpa (Wilness Schimmul) (3:58)

6. Skarler's Woltz (Emi Worlding') (Gabriel-Marie) (4:28)

THE TANGO PROJECT

WILLIAM SCHIMMEL, According

MARY ROWELL, Violing

MARY ROWELL, Violing

MARY ROWELL, Violing

1. Fretty Bab, Idad son - Van Alstyne) (2:03)

2. Memories of Second Avenur (Yiddink Theatre Medley) (6:41)

Der Rebbe Elimelech (krad.) Toprorter (Hyman Welley) (6:41)

A Heymith's Bolear (Abraham Ellstein)

A Poupée Volsante (Walling Schimmul) (2:32)

5. Ritka Buza, Ritka Arpa (William Schimmul) (4:28)

THE TANGO PROJECT

WILLIAM SCHIMMEL, According

MARY ROWELL, Violing

CHOICE.

A FLOWER FOR ALL SEASONS

EDDIE DANIELS/Flote, alto flute, clarinet, bass clarinet
BUCKY PIZZARELLI/Guitar

STEREO CRS1002



SIDE 1

- 1. SAMIA 3:40 (Les McCann; Jana Music; ASCAP)
- 2. AFTERTHOUGHT 5:01 (Eddie Daniels/Bucky Pizzarelli)
- 3. ENTR'ACTE 3:31 (Jacques Ibert; Alphonse Leduc Pub.)
 - 4. EMILY 3:25 (Johnny Mandel/Johnny Mercer; Miller Music; ASCAP)
 - 5. ETUDE NO. 14 in F MINOR, OPUS 25, NO. 2 3:54 (Frederic Chopin)
 - 6. VARIATIONS ON AN AUTUMN THEME 1:25 (Pat Williams)

® 1973 CHOICE RECORDS, INC. SEA CLIFF, N.Y.

edolee.

A FI OWFR FOR ALL SEASONS

EDDIE DANIELS/Flute, alto flute, clarinet, bass clarinet
BUCKY PIZZARELLI/Guitar

STEREO CRS1002



SIDE 2

- 1. AS LONG AS I LIVE 3:19 (Harold Arlen/Ted Koehler; Arko Music; ASCAP)
 - 2. TWO FOR THE ROAD 1:35 (Henry Mancini/Leslie Bricusse; Northridge Music: ASCAP)
 - 3. BLUE BOSSA 3:17 (Kenny Dorham)
 - 4. WISTFUL MOMENT 4:13 (Roland Hanna; Rahanna Music; BMI)
 - 5. SHINE 3:07 (Ford Dabney/Cecil Mack/Lew Brown; Schapiro Bernstein; ASCAP)
 - 6. A FLOWER FOR ALL SEASONS 4:15 (Roland Hanna; Bobbin Music; BMI)

® 1973 CHOICE RECORDS, INC. SEA CLIFF, N.Y.



THE FENTS THE OTHER SIDE

PJ88031 SIDE ONE



33 1/3 RPM **STEREO**

| 1. WHERE'S MY PRODUCER? (Hall) | 4:29 |
|--------------------------------------|------|
| 2. BACK IN THE SADDLE (Holzman) | 4:31 |
| 3. SIXTY WAYS TO SKIN A YAK (Cottle) | 4:43 |
| 4. MY BODY'S A TEMPLE (Hall) | 6:17 |

Produced By Adam Holzman & Ted Hall. All songs published by "How Come You Don't Have A Singer?" Publishing Co., ASCAP. Publishing Co., ASCAP.

(P) & © 1987 Passport Records, Inc.

(P) & © 1987 Passport Re



THE FENTS THE OTHER SIDE

PJ88031 SIDE TWO



33 1/3 RPM STEREO

| 1. | FOUR SHEETS TO THE WIND (Hall/Cottle) | 5:29 |
|----|---------------------------------------|------|
| | THE SCENERY MAN (Cottle) | 5:56 |

3. RUBBER DISCIPLINE HELMET (Holzman) 4:33

4. I DON'T WANT MY MTV (Hall) 4:13

Produced By Adam Holzman & Ted Hall. All songs published by "How Come You Don't Have A Singer?" Publishing Co., ASCAP.

Publishing Co., ASCAP.

(P) & © 1987 Passport Records, Inc.

(P) & © 1987 Passport Re







RECORDS
INTERNATIONAL

SIDE 2
NSPL 28214-BJ
33½ RPM

"FEELING IS BELIEVING"

1. Spinning Wheel (D. C. Thomas)
2. The Loving Touch (E. Garner)
3. Strangers in The Night (Singleton, Snyder, Kape (From the Universal-International fill
4. Feeling Is Believing (E. G. F. Produced by Produced by Produced by APRIL MUSIC (1)

APRIL MUSIC (1)

LTD. (2) I



ELLINGTONIA! JOHNNY HODGES

1. ESQUIRE SWANK 3:27 (Hodges-Ellington) (Tempo Music) ASCAP

ORI 216 MONO



SIDE A

- 2. MIDRIFF 3:12
 (Strayhorn) (Robbins Music) ASCAP
- 3. ONLY WISH I KNEW 3:02 (Bygs-Fol)
- 4. WE FOOLED YOU 2:43 (Baker-Hodges)
- 5. ST. GERMAN DE PRES 3:17
 (Bygs)
- 6. GOOD TO THE LAST DROP 3:10
 (Jackson)
- OREISSUE Produced by Don Schlitten N. 1974 Onyx Records, Inc. PK. 1974 ORK NEW YORK TORK NEW YORK NEW



ELLINGTONIA! JOHNNY HODGES

ORI 216 STEREO

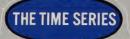


SIDE B

- 1. THE JEEP IS JUMPIN' 5:55 (Hodges-Ellington) (Mills) ASCAP
- 2. GOOD QUEEN BESS 3:34 (Hodges) (Mills) ASCAP
- (Hodges) (Mills) ASCAF 3. DOOJI WOOJI 4:01
- (Ellington) (Mills) ASCAP 4. JEEP'S BLUES 2:32
- (Ellington-Hodges) (Mills) ASCAP

Reissue Produced by Don Schlitten
(P) 1974 Onyx Records, Inc.

ON FX RECORDS, INC. NEW YORK, MY.



BAINBRIDGE

GUITARS CAIOLA

BT 1027



SIDE ONE

| 9 8 | 1. BESAME MUCHO Velasquez - E. B. Marks (BMI) 2. MAMBO JAMBO P. Prado - Peer Int. (BMI) 3. MY SHAWL X. Cugat - E. B. Marks 4. PIEL CANELA Capo - E. B. Marks 5. YOU BELONG TO MY HEART A. Lara - Peer Int. (BMI) 6. JUNGLE DRUMS Lecuona - E. B. Marks (BMI) WMENT COMPANY, INC. 19.0. | 60 |
|--|--|-------|
| P | 2. MAMBO JAMBO | 91409 |
| NB | 3. MY SHAWL X. Cugat - E. B. Marks | |
| 20 | X. Cugat - E. B. Marks | |
| GH. | Capo - E. B. Marks | 1 |
| The state of the s | A. Lara - Peer Int. (BMI) | |
| TA. | 4. PIEL CANELA Capo - E. B. Marks 5. YOU BELONG TO MY HEART A. Lara - Peer Int. (BMI) 6. JUNGLE DRUMS Lecuona - E. B. Marks (BMI) | |
| TA | MA ash | |
| | MENT | |
| | COMPANY, INC. 1P.O. | |
| | | |

THE TIME SERIES

BAINBRIDGE

SPANISH GUITARS AL CAIOLA

BT 1027



SIDE TWO

| 9 1 | EL RANCHO GRANDE Ramos - E. B. Marks (BMI) POINCIANA SIMON F. B. Marks (CAMI) |
|--------|--|
| 2 | POINCIANA |
| BAI 3 | EL RANCHO GRANDE Ramos - E. B. Marks (BMI) POINCIANA Simon - E. B. Marks (BMI) MAGIC IS THE MOONLIGHT M. Grever - Southern (ASCAP) SERENATA L. Anderson - Mills (ASCAP) RITUAL FIRE DANCE De Falla - S.G.A.E. (BMI) YOURS Roig - E. B. Marks (BMI) WT COMPANY, INC. 1P.O. |
| OCK 4. | SERENATA L. Anderson - MIIIs (ASCAP) |
| Th. 5. | RITUAL FIRE DANCE De Falla - S.G.A.E. (BMI) |
| (A) 6. | YOURS Roig - E. B. Marks (BMI) |
| AINME | 80× 824 |
| | COMPANY, INC. IP.O. |
| | |

| 1. | EL RA | NCHO | GRANDE | |
|----|-------|------|----------|-------|
| | Ramos | - E. | B. Marks | (BMI) |



DARRELL MARTIN LUV 2 GETHER

A 33% Rpm





-X-

A1 V.O.T.U. Club Mix 7:39
A2 Bobby D's Mix 5:50

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CRAB 12141 - 1



DARRELL MARTIN **LUV 2 GETHER**

33% Rpm





-

B1 Dance Works! Vocal Mix 3:58 B2 V.O.T.U. Hardvibe 7:57

D 1996 Radikal Records D 1996 Popular Records, L.L.C.

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CRAB 12141 - 1

GOLD LET'S GO BABY

SIDE A PALU 800-1 33 1/3 RPM





1. LETS GO BABY (RADIO)
2. LETS GO BABY (ALBUM)

EXECUTIVE PRODUCER: PAUL ROSS

GOLD LET'S GO BABY

SIDE B PALU 800-1 33 1/3 RPM



3. LETS GO BABY (CLUB)
4. LETS GO BABY (TV)

EXECUTIVE PRODUCER: PAUL ROSS











mergury

STEREO 870 611-7 Time: 3:21 (2-59828) Produced and arranged by Pete Anderson PolyGram Songs,

Inc. (BMI)







mergury

STEREO 870 611-7

Time: 4:14

(2-59828)LIVE

Produced and arranged by Pete Anderson Inc. (BMI)



00

SHE'S ONLY 20 4:07

(Massey/Gawenda/Massey) From The LP "TAMI SHOW" #BFV 41577 Produced by Mike Chapman The Makiki Pub. Co. Ltd./Tami Show Pub. Inc.(ASCAP)

TAMI SHOW

FOR PROMOTIONAL

PROMOTIONAL USE ONLY

Chrysalis®

Chrysalis®

Chrysalis®

VS4 43146

(VS4 43146 AS)

@ 1987 Chrysalis Records, Inc.



SIMON F. PRODUCED AND ENGINEERED BY PHILIP THORNALLEY



e prise

From the forthcoming Simon F. album NEVER NEVER LAND on Reprise Records (1-25619) 7-28237-A 4:50



F. Machine Music BMI

AMERICAN DREAM

(Simon F.)

1987 Reprise Records for the U.S.



SIMON F.

PRODUCED BY SIMON F. AND
TOM LORD-ALGE
ENGINEERED AND MIXED BY TOM LORD-ALGE

7-28237-B 4:01

r e p r i s e

From the forthcoming Simon F. album NEVER NEVER LAND on Reprise Records (1-25619)



F. Machine Music BMI

LOVE BOMB

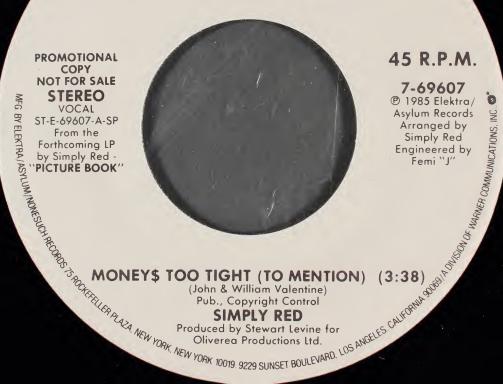
(Simon F.)

1987 Reprise Records for the U.S.



FLEKTRA

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45 R.P.M.

7-69607



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NOT FOR SALE

"FO. BY CAPITOL RECORDS, INC., A STEREO

(from the ST-125)

PLATIN PRODUCE

PLATIN PRODUCE

OF ST. 125

SLY FOX STAY TRUE (Michael Comacho)

Aroduced by Ted Currier for Platinum Vibe Productions. In CoProduced by David Spradley for Platinum Vib Production Inc. Recort at Unique Recordin Mix Eno Bob Ro





REPRISE RECORDS

FRANK SINATRA ARRANGED BY DON COSTA PRODUCED BY SONNY BURKE Conducted by Vinnie Falcone Manufac-

tured By

Bristol



The second second

3:26

Unart Music Corp.-BMI From the Reprise Album 3FS 2300

TRILOGY:

TRILOGY:
THE
PRESENT
(Some Very
Good Years)

THEME FROM NEW YORK, NEW YORK
(Fred Ebb/John Kander)

P1980 Warner Bros.
Records Inc.

Records Inc.

Records Inc.

Records Inc.





REPRISE RECORDS

FRANK SINATRA

RBY DON COSTA CONDUCTED PRODUCED BY SONNY

> BURKE Manufactured By Bristol

> > Produc-

ARRANGED

RPS49233 (XNY 21015)

2:57

Sergeant Music Co./ Okun Music Corp .-ASCAP

From the Reprise Album 3FS 2300





ATHINIA HALL



REPRISE RECORDS

FRANK SINATRA

ORCHESTRA & CHORUS AND BY DON COSTA PRODUCED RY

RPS49517 (XNY 20995)

4:08

From the Reprise Album 3FS 2300 TRILOGY: THE PRE-

SONNY BURKE

Manufactured
By Bristol
Productions

Music,
Melodies/
Irving Music,
Inc., Woolnough Music,
Inc.-BMI

YOU AND ME (We Wanted It All)
(Carol Bayer Sager/Peter Allen)

@1980 Warner Bros.
Records Inc.

3300 Warner Blvd. Burbank. Calif. 91510





REPRISE RECORDS

FRANK SINATRA

PHILHARMONIC SYMPHONY ORCHESTRA & MIXED CHORUS ARRANGED AND COND-DUCTED BY GORDON

RPS49517 (XCA9307S)

2:43

From the Reprise Album 3FS 2300 TRILOGY: HE FUTURE (Reflections

GORDUN

JENKINS

PRODUCED

BY

SONNY BURKE

Manufactured

By Bristol

Productions

THE FUTURE (continued)

"I'VE BEEN THERE!"

(Words & Music Written by

Gordon Jenkins)

© 1980 Warner Bros.

Records Inc.

"Records Inc.

"Ascape And There Tenses)

"I'VE BEEN THERE!"

(Words & Music Written by

Gordon Jenkins)

© 1980 Warner Bros.

Records Inc.

"I'VE BEEN THERE!"



WARNER BROS. RECORDS, INC. MADE IN U.S.A.

FRANK SINATRA

Arranged and Conducted by Marty Paich

0373

(2103)Produced by Sonny Burke

HERE'S TO THE LOSERS
(Wells-Segal)
Edwin H. Morris & Co. Inc.
ASCAP - 3:05 Manufactured for Bristol **Productions**



FRANK SINATRA

Arranged by Ernie Freeman



0373 (HX3320) Produced by Jimmy Bowen

TELL HER (You Love Her Every Day)

(Gil Ward)
American Music, Inc.
BM1 - 2:40
Manufactured for Bristol
Productions







4-40759

45 RPM



THE MADONNA IN BLUE

- Alstone - Moritz
ANNE SHELTON

with WALLY STOTT and

his ORCH. and
CHORUS

CHORUS

Reg. U.S. Pat. Off, Morcas Registrodos.



Huedina

PROMO-TION NOT FOR SALE

> MONO WBS49858 (ZTN 1549 M DJ)

> > 3:22

V

5

Cross Keys Pub. Co., Inc.-ASCAP/ Tree Publishing Co., Inc.-BMI

ONLY ONE YOU (Bucky Jones/Michael Garvin)

Burbank, California @1981 Warner Bros. Records Inc. for the U.S. & WEA International Inc. for the world outside of the U.S.

3300 Warner Boulevard. a Warner Communications Company



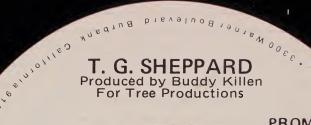
5/88/01/1/80

ECORDS

U.S A

5 3

Bros. Records Inc.



PROMO-TION NOT FOR SALE

STEREO

V

WBS49858 (ZTN 1549S)

3:22

Cross Keys Pub. Co., Inc.-ASCAP/ Tree Publishing Co., Inc.-BMI 9/5/0

ONLY ONE YOU

(Bucky Jones/Michael Garvin)

91981 Warner Bros. Records Inc. for the U.S. & WEA International Inc. for the world outside of the U.S. a Warner Communications Company

Warner Bouleyard. Burbank

BW CURB RECORDS

A 3

S

Q

D



PRODUCTIONS

STEREO

THE NEW CENSATION

Produced and Arranged by Van McCov **Executive Producer: Michael Viner**



P 1974 United Artists Records, Inc. All Rights Reserved

PR-XW406-W (PRST-13750) 2:48



PRODUCTIONS

STEREO THE NEW **CENSATION**

Produced and Arranged by Van McCoy **Executive Producer:** Michael Viner



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PR-XW406-W (PRST-13751) 2:13 🤲

RECORDS STEREO - 45 RPM

Hikeka Music BMI Del Jones/Hitmakers **Productions**

Time: 2:34

Composed, Written Arranged & Produced Del Jones NR-143 (51956 A)

BIG FEET (Philly Raggae) Positive VIDES

PRODUCTIONS

PRODUCTIONS - Philadelphia

RECORDS STEREO - 45 RPM

Hikeka Music BMI Del Jones/Hitmakers **Productions** Time: 3:03



Composed, Written Arranged & Produced **Del Jones** NR-143 (51956 B)

AFRO-FUNKY-ISMS

Del Jones' Del Jones'
Positive Vibes
Philadelphia
JONES PRODUCTIONS



47-8019

2:20

ADIOS AMIGO

(Ralph Freed-Jerry L.

JIM REEVES

**ARCA(3) REGISTRADA(3) • RADIO GORPORATION OF AMERICA

RPM

CTO

A LETTER TO MY HEART

(Cindy Walker)

JIM REEVES

ADAM CORPORATION OF REFRICE TO MERICAL
RPM

MIDNIGHT SPECIAL

(Arr. & Adpt. by Johnny Rivers)
Trousdale Music - BMI



2:24

055

IM 6037 Producer: Lou Adler A Dunhill Production

The Golden

SEVENTH SON

(Willie Dixon) Arc Music - BMI



2:45

055

IM-6084 Producer: Lou Adler A Dunhill Production The Golden

JAITED STATES AIR FORCE

45 RPM DO 4:25 MF 5:00



Royalty Music, ASCAP

I HAVEN'T MET THE RIGHT ONE YET

Hugo Winterhalter

PROGRAM NO, 31

JANTED STATES AIR FORCE

45 RPM DO 3:55 MF 5:00



Korwin, ASCAP

SCENE OF THE CRIME Dinah Shore

PROGRAM NO, 32

ORD A PRODUC

A BETTER LIFE

(Bob Ray - Johnny Rivers) Rivers Music BMI



4:00

66335

IM-6539

JOHNNY RIVERS

Strings & Horns by: Marty Paich

Eng: Armin Steiner

A DIVISION OF LIBERTY

CRD BD A PRODUCT AUDI

RIGHT RELATIONS

(Bob Ray) Rivers Music BMI



5:00

SV

66335

IM-6538

JOHNNY RIVERS

Strings & Horns by: Marty Paich

Eng: Armin Steiner

A DIVISION OF LIBERTY

RECORDS, INC. LOS ANGELES CALVANTA



ROCKSLAM MUSIC (BMI) (Admin. by The Bug Music Group) Intro:04 3:25

With The Muscle Shoals

With The
Muscle Shoals
Sound Rhythm
Section
Produced by
Johnny Rivers

73

ROMANCE (GIVE ME A CHANCE)
(M. Martin)
JOHNNY RIVERS

© 1980 JOHNNY RIVERS

© 1980 JOHNNY RIVERS

MONO

RS 1030 (RS 1030 AM) Intl. # 2090 446



ROCKSLAM MUSIC (BMI) (Admin. by The Bug Music Group) Intro:04 3:47

With The Muscle Shoals



STEREO

(RS 1030 AS) Intl. # 2090 446



MONO

MM 240 ztsp 143806 2:20

Famous Music Corp. (ASCAP)



RADIO STATION COPY NOT FOR RESALE



TOGETHER AGAIN

BOBBY SHERMAN

Arranged By Al Capps Produced By Ward Sylvester For Phase One Productions

A METROMEDIA COMPANY



STEREO

MM 240 zts 223915 2:20

Famous Music Corp. (ASCAP)



RADIO STATION COPY NOT FOR RESALE



PLUG SIDE

TOGETHER AGAIN

BOBBY SHERMAN

Arranged By Al Capps
Produced By Ward Sylvester
For Phase One Productions

A METROMEDIA COMPANY



NIS 34 MATER

MM-194 ztsp 220764 2.59

Intro :12 End: Fade Lucon Music Pub. Co. -Sequel Music -(BMI)



RADIO STATION COPY NOT FOR RESALE

PLUG SIDE



JULIE, DO YA LOVE ME

BOBBY SHERMAN

Produced by Jackie Mills for Wednesday's Child Productions Arr. & Cond. by Al Capps

A METROMEDIA COMPANY



MM-194 ZTSP 220765 2:49

Intro:15
End: Fade
Sunbeam
Music Inc. (BMI)



RADIO STATION COPY NOT FOR RESALE

SPEND SOME TIME LOVIN' ME (R. Atkins, J. Miller)

BOBBY SHERMAN

Produced by Jackie Mills for Wednesday's Child Productions Arr. & Cond. by Al Capps

A METROMEDIA COMPANY

o Walled Medius T. G. SHEPPARD PRODUCED BY BUDDY KILLEN FOR TREE PRODUCTIONS

· 3300 Walner Bouleva



3 C S

A

From the Warner/Curb Album BSK 3528 ILOVE



PROMO-TION NOT FOR SALE

> MONO WBS49761 (YTN 1420 DJ) 3:31

S

Tree Publishing Co., Inc .-BMI

®1981 Warner.

3300 Warner Communications Company California @1981 Warner Bros. Records Inc.







C CO

> From the Warner/Curb Album BSK 3528 LOVE 'EM ALL

PROMO-TION NOT FOR SALE

STEREO

WBS49761 (YTN 1420S)

3:31

Tree Publishing Co., Inc .-BMI

PARTY TIME

(Bruce Channel) @1981 Warner Bros. Records Inc.

a Warner Communications Communicatio



HERALD MUSIC CORD MYC. TRADE MARK (E-2265) Angel-Scherlyn-Pent BMI Time 2:25 SHADOWS (F. Parris) **5 SATINS** E 1056













REPRISE RECORDS

FRANK SINATRA

Produced by Don Costa Arranged and Conducted by Billy May Sax Solo Sam Butera RPS 1364 (UCA6205)S 1:56

Records Inc.

**Best i EVER HAD

(Danny & Ruby Hice)

Mandy Music, Inc. - ASCAP

Manufactured for Bristol Productions

P 1976 Warner Bros.

Records Inc.

Records Inc.

**





REPRISE RECORDS

FRANK

SINATRA
Arranged and
Produced by
Don Costa
Conducted by
Bill Miller
Sax Solo
Sam Buter

Stanebridge Music ASEAP
Manufactured for Bristol Froductions
P 1976 Warner Bros.
Records Inc
Records Inc
Records Inc
Records Inc

PAUL SIMON PRODUCED BY PAUL SIMON REMIXED BY ROY HALEE

STEREO 7-28460-A 3:45 (Remix/Edit)



Copyright c 1986 Paul Simon BMI



PROMOTION NOT FOR SALE



Remixed from the Paul Simon album GRACELAND on Warner Bros Records (1-25447)

THE BOY IN THE BUBBLE

(Words by Paul Simon; Music by Paul Simon and Forere Motloheloa) © 1986 Paul Simon FRAN WITH QUINCY JON PRODUCED BY QUIN 4:50

From the Quest album L.A. IS MY LADY (1-25145)

MACK THE KNIFE (English lyric by Marc Blitzstein.

A Bristol Productions and Qwest Records

SSO Bevery Biva. L. Denies of strong III FRANK SINATRA
WITH QUINCY JONES AND ORCHESTRA PRODUCED BY QUINCY JONES FOR À. Made in U.S. 7-29139 From the Qwest album L.A. 1S ALL RIGHT WITH ME (Lyric and Music by Cole Porter)

(Lyric and Music by Cole Porter)

(Dyric and Qwest Records

(Dyric and Qwest Records **CNY 3397S** LOS



LEKTRA

PROMOTION COPY NOT FOR SALE



45 R.P.M.

RIVER, STAY 'WAY FROM MY DOOR

(Harry Woods-Mort Dixon)



Shapiro, Bernstein & Co., Inc. ASCAP

2:35

4376 (45-E33651)

Produced By: DAVE CAVANAUGH

FRANK SINATRA

With Orchestra Conducted

By Nelson Riddle

FOR ESSEX PRODUCTIONS, 1HC.

IT'S OVER, IT'S OVER, IT'S OVER



Barton Music Corporation ASCAP

4376 (45-E33653)

Produced By: DAVE CAVANAUGH

FRANK SINATRA

With Orchestra Conducted

By Nelson Riddle

FOR ESSEX PRODUCTIONS, 1HC.

ROCK-N-ROLL

EXTENDED PLAY RECORDS

45 RPM

RR-15

Sandy Marie Edith Lunette

SCHOOL DAYS
LUCILLE

ROCK-N-ROLL

EXTENDED PLAY RECORDS

45 RPM

RR-16

EMPTY ARMS
JUST BECAUSE
ALL SHOOK UP

I N D Y RECORDS

(BMI) No. 3003



Side A 45 rpm Time: 2:39

"SAME OLE WHISKEY BOTTLE SHOT ME DOWN"

(Nick Randell)
NICK RANDELL

I N D Y RECORDS



Side B 45 rpm Time: 2:24

"CLOCK ON THE WALL"

[Nick Randell]

NICK RANDFII

REPRISE RECORDS . MADE IN U.S.A.

reprise:

PROMOTION COPY
NOT FOR SALE

LOU MONTE

Orchestra Conducted by Joe Reisman

R-20,015 A

Compliments of American Music, Inc.
Hollywood For Promotional Use Only, NOT FOR SALE.

SIXTEEN TONS

(Travis)

American Music, Inc. BMI 2:06

From the Album:
"Lou Monte Sings the Great
Italian-American Hits"
(R-6005; R9-6005)



REPRISE RECORDS . MADE IN U.S.A.

reprise:

PROMOTION COPY
NOT FOR SALE

R-20,015 B (348)

LOU MONTE

Orchestra Conducted by
Joe Reisman

A GOOD MAN IS HARD TO FIND

(Green)

Mayfair Music Corp.
ASCAP
1:41

From the Album:
"Lou Monte Sings the Great
Italian-American Hits"
(R-6005; R9-6005)

RCAVICTOR

LOU MONTE

Arranged and Conducted by Claus Ogerman

47-9021

E.B. Marks Mus. Corp., BMI TPKM-6634 2:20



45 RPM NOT FOR SALE

Producer: Andy Wiswell

SEVENTEEN

(from the film "Sytten")

(Alan Brandt-Oleheyer)

(Alan Brandt-Oleheyer)

(AREGISTRADA(s) • RADIO CORPORATION OF AMERICA.



MONO 45 RPM



DEMONSTRATION NOT FOR SALE

8-50268 ZSP 161740

> Publisher: Double R Jusic Corp.

Music Corp. (ASCAP)

ROAD SONG -P. D. Clements-

CHARLIE RICH

Strings arranged by Bill McElhiney Produced by Billy Sherrill

BUEPIC " MARCA REG.



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

> 8-50268 ZSS 161741

® 1976 CBS Inc. Intro.:12 3:13 Publisher: Double R Music Corp. (ASCAP)

ROAD SONG -P. D. Clements-

CHARLIE RICH

Strings arranged by Bill McElhiney Produced by Billy Sherrill

O'EPIC," MARCA REG.

MEMPHIS

(C. Berry) (From the Imperial Album - "Johnny Rivers At Whiskey-A-Go-Go" - LP-9264) Arc Music Corp. - BMI



2:28

IM-5871-re

JOHNNY RIVERS

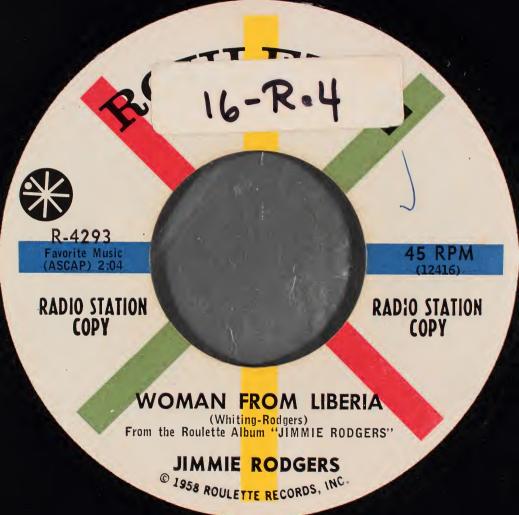
CUPID

(S. Cooke) Kags Music - BMI



2:35 IM-6036

Producer:





GARY MORRIS PRODUCED BY BOB MONTGOMERY

STEREO 7-29450 ATN 1700S

2:48

WB Music Corp./
Gary Morris
Music ASCAP/
Warner-Tamerlane
Publishing
Corp. BMI

PROMOTION NOT FOR SALE



From the Warner Bros. album WHY LADY WHY (1-23738)

WHY LADY WHY

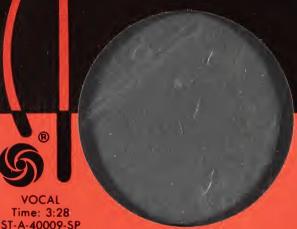
(Gary Morris/Eddie Setser)

P 1983 Warner Bros. Records Inc. for the U.S.





TLANTIC



R.P.M.

3829

Pub., Welbeck Music Corp., ASCAP Produced by Joe Raposo **Executive Producer -**Jim Henson

STEREO

VOCAL

Time: 3:28

THE FIRST TIME IT HAPPENS

*THE GREAT

THE GREAT

An Original Soundire

An Original Soundire

1981 Henson Associates

From

1981 Henson Associates THE GREAT MUPPET CAPER

"THE GREAT MUPPET CAPER"

An Original Soundtrack Recording P 1981 Henson Associates, Inc.



A. WARNER COMMUNICATORS COMPANY

TLANTIC



45 R.P.M.

3829 Pub., Welbeck Music Corp., ASCAP Produced by Joe Raposo Executive Producer -Jim Henson

Time: 2:33 ST-A-40010-SP STEREO

VOCAL

STEPPIN' OUT WITH A STAR

THE GREAT MUPPET CAPER

"THE GREAT MUPPET CAPER"

THE GREAT AND OF THE GR A WARNER COMMUNICATIONS COMPART An Original Soundtrack Recording P 1981 Henson Associates, Inc.







STATION

JIM **NABORS**



4-43751 JZSP 116525

2:12

Publisher: Hill & Range Songs, Inc. (BMI)

YOU DON'T KNOW ME

-C. Walker - E. Arnold-Arr. & Cond by Alan Copeland Produced by Ed Kleban



*COLUMBIA" MARCAS REG. PRINTED IN U.S.A.



JIM **NABORS**



4-43751 JZSP 114453

Publisher: Remick Music Corp. (ASCAP)

YOU'RE GONNA HEAR FROM ME

-D. Previn - A. Previn-(From the Warner Bros. Picture "Inside Daisy Clover") Arr. & Cond. by Alan Copeland

Produced by Allen Stanton

*COLUMBIA**

MARCAS REG. PRINTED IN U.S.A.









FRANK **SINATRA**

Produced by Don Costa

MANUFACTURED FOR BRISTOL **PRODUCTIONS**



REP 1208

(SCA4851)S

Intro: :04

SATISFY ME ONE MORE TIME

(Floyd Huddleston)
Sergeant Music/Do-Gooder Music - ASCAP Sergeant Music/Do-Gooder Music - ASCAP

®1974 Warner Bros.

Records Inc.

CSG MONO

PROCESS

PROCESS

PROCESS

NC.

NADE IN USANIER BROS. RECORDS





R

REPRISE RECORDS

FRANK SINATRA

Produced by Jimmy Bowen

MANUFACTURED FOR BRISTOL **PRODUCTIONS**



(SCA4841)S

Intro: :07

YOU TURNED MY WORLD AROUND

(Bert Kaempfert, Herbert Rehbein, Records Inc. - BMI Records Inc. - BMI Records Inc. - BMI Records Inc. - BMI Records Inc.



Mills Music, Inc. ASCAP-3:05 F2787



DON'T WORRY 'BOUT ME

(Ted Koehler-Rube Bloom)
From "Cotton Club Parade"

FRANK SINATRA

with Orchestra Conducted by Nelson Riddle









MOLLY WOOD. CALIFORNIA with Orchestra Conducted by Nelson Riddle



RANG TANG DING DONG (I AM THE JAPANESE SANDMAN)
(Williams) POLLO RECONDS. NEW YORK, N.Y., USA

THE CELLOS

510-45



AP 3600 Time: 2:48

Bess Music (BMI)

YOU TOOK MY LOVE

(Thomas)

WEM AGOK H'A'' O'' 2 V. THE CELLOS

POLLO RECORDS. 510-45





Blue Rangers Music/ ASCAP Time: 3:09

DJ COPY



F-710 DJ

(F-3090) Arranged & Produced by John Fogerty

NOT FOR SALE

© 1973 Fantasy Records

BACK IN THE HILLS (J.C. Fogerty)

THE BLUE RIDGE

RANGERS CALIFORNIA RECORDS, BERKELEY, CALIFORNIA



WARNER BROS RECORDS, INC

FRANK SINATRA

Arranged by Nelson Riddle Conducted by Morris Stoloff



0398 (2166) Produced by Sonny Burke

WHEN I'M NOT NEAR THE GIRL I LOVE (Harburg-Lane)

DeSylva, Brown & Henderson, Inc.
ASCAP - 3:24
From the Reprise album R/RS 6167

Manufactured for Bristol Productions



MADE IN U.S.A.

FRANK SINATRA

Arranged & Conducted by Ernie Freeman



0398 (HX3321) Produced by Jimmy Bowen

WHEN SOMEBODY LOVES YOU

(K. Smith-H. Greenfield-J. Keller) Screen Gems-Columbia Music, Inc. BMI - 1:54 From the Reprise album R/RS 6167 Manufactured for **Bristol Productions**



Barton Music Corp. ASCAP-2:50 F3703

Vocal with Orchestra (45-E 16732)

CRAZY LOVE

SINARD With Orchestone THE FRANK SINATRA

Eddie Shaw Music Co. ASCAP-2:44 F3703

Yocal with Orchestra (45-E 16731)

SO LONG, MY LOVE
(Sammy Cahn-Lew Spence)

FRANK SINATRA

with Nelson Riddle's
Orchestra

Orchestra

SENTIMENTAL JOURNEY

(B) wn-Homer-Green From the Car' of Album "Come Swing Win Me"

Edwin I. Morris & Commy, Inc.

1.1.15 45- 35578)

Produce A By: DAVE CANANGH

FLANK SINATP

Urchestra Cunducter by Billy May

FOR ESSEX PRODUCTIONS, 14C.

AMERICAN BEAUTY ROSE

(David-Evans-Altman)
From the Capitol Album "Come Swing With Me"





2:19

4615

(45-E35593)

Produced By: DAVE CAVANAUGH

FRANK SINATRA

Orchestra Conducted by

Billy May

FOR ESSEX PRODUCTIONS, 14C.

CHILDREN (Joe South)

Im

Lowery Music Company Incorporated BMI Intro. -: 00 Total - 3: 15

P-2755

(S45 73233) Produced by: JOE SOUTH

PROMOTIONAL RECORD

NOT FOR SALE

JOE SOUTH

Control INDUSTRIES, INC. U.S.A. . WHILLIAM



(Joe South)

Lowery Music Company Incorporated BMI Intro.-:20 Total-4:32

P-2755

(S45-73490) Produced by: JOE SOUTH

NOT FOR SALE

Millian Co.

JOE SOUTH No. 1 SUBSIDIARY OF CAPITOL INDUSTRIES INC. U.S.A. & CAPITOL INDUSTRIES INC. U.S.A. &



RECORDS

JANUS

PROMOTION COPY NOT FOR SALE

J-124

Limax Music, Inc. BMI 3:46



SOUNDS ORCHESTRAL

Produced by John Schroeder
J-1229



RECORDS

JANUS

PROMOTION COPY NOT FOR SALE

J-124

Pedro Music Corp. BMI 4:25

SOUNDS ORCHESTRAL

Produced by John Schroeder
J-1235



WALK A MILE IN MY SHOES

(Joe South)

STEREO



Lowery Music Company Incorporated BMI Intro.—:18

Total-3:42

P-2704

(S45-73576)
PRODUCED
AND
ARRANGED BY

PROMOTIONAL RECORD

NOT FOR SALE

JOE SOUTH

and The Believers

CARLED INC. U.S.A.

S would "

SHELTER

(Joe South)

STEREO

Capitol

PROMOTIONAL RECORD

Lowery Music Company Incorporated BMI-3:15

P-2704

(\$45-73232) PRODUCED AND **ARRANGED** JOE SOUTH

NOT FOR SALE

JOE SOUTH and The Believers

AND ASUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.



Publisher: Rock Masters BMI

PLUG SIDE

B-554 W10145 Time: 2:24

W ORLEA

(Royster, Guida)

NEIL DIAMOND

Produced by Jeff Barry & Ellie Greenwich

Web IV Music Inc. 1650 B'Way N.Y. N.Y.





B-554 W10146 Time: 2:47

HANKY PANKY

(Barry, Greenwich)

NEIL DIAMOND

Produced by Jeff Barry & Ellie Greenwich

Web IV Music Inc. 1650 B'Way N.Y. N.Y.

Publisher: T.M. Music -BMI



JIM **NABORS**



Suggested Side

4-44462 **JZSP** 136445

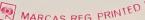
2:48

Publisher: Sam Fox Publishing Co., Inc. (ASCAP)

-J. Darion - M. Leigh- (From the Musical Production "Man Of La Mancha") Arranged & Conducted by Allan Copeland Produced by Allen Stanton

COLUMBIA

MARCAS REG PRINTED IN USA





STATION

JIM **NABORS**



4-44462 **JZSP** 136446

3:03

Publisher: Sands Music Corp. (ASCAP)

TIME AFTER TIME

-S. Cahn - J. Styne-Arranged & Conducted by Arnold Goland Produced by Jack Gold *COLUMBIA" MARCAS REG PRINTED IN U.S.A



COLUMBIA NARORS

MONO



Radio Station Copy

4-45636 JZSP 156108

Intro. :07

Intro. :07

2:31

(P) 1972 CBS, Inc. 45 RPM Publisher: Criterion Music Corp. (ASCAP)

Not For Sale

(AT) THE END (OF A RAINBOW)

 S. Jacobson - J. Krondes -Arranged by Al Capps
 Produced by Snuff Garrett For Garrett Music Enterprises

*COLUMBIA"

MARCAS REG. PRINTED IN U.S.A.

UMBI

STEREO



Radio Station Copy 4-45636

JZSS 156109 Intro.:07

(P) 1972 CBS, Inc. 45 RPM Publisher: Criterion Music Corp. (ASCAP) Not For Sale

THE END (OF A RAINBOW)

- S. Jacobson - J. Krondes -Arranged by Al Capps Produced by Snuff Garrett For Garrett Music Enterprises

COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

TLANTIC

7-88999 **STEREO**

ST-A-56159-SP Time: 4:36 Pub., Judson Spence Music/ MCA Music. ASCAP/ Wholemeal Music Corp., BMI 1988 Atlantic Recording Corp. All Rights

Reserved.





45 R.P.M.

YEAH, YEAH, YEAH

(Spence & Jones)

JUDSON SPENCE

Produced by Judson Spence, Monroe Jones, David Tickle
Executive Producer: Jimmy lovine
From Atlantic LP 81902 "JUDSON SPENCE"

JUDSON SPENCE

Banker Communication

Grand And Andrew Communication

Grand And Andrew Communication

Grand And Andrew Communication

Grand And Andrew Communication

**Grand Andrew Co

TLANTIC

7-88999

ST-A-56161-SP Time: 4:04 Pub., Judson Spence Music/ MCA Music. ASCAP/ Wholemeal Music Corp., BMI 1988 Atlantic Recording Corp.

All Rights Reserved



45 R.P.M.



DANCE WITH ME

(Spence & Jones)

JUDSON SPENCE

Produced by Judson Spence, Monroe Jones, David Tickle
Executive Producer: Jimmy lovine
From Atlantic LP 81902
"JUDSON SPENCE"

PAWARNER COMMUNICATIONS

AWARNER COMMUNICATIONS

TO AMARNER COMMUNICATIONS

AWARNER COMMUNICATIONS

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PROMOTION COPY

Trousdale Music Publishers, Inc. (BMI) (45-01392)



Engr.: Bill Schnee



TAKE A LOOK AROUND

(J. Cliburn - J. Carter)

SMITH

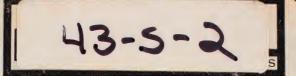
Horns Arr. by Jimmie Haskell

Producer: Joel Sill

& Steve Barri

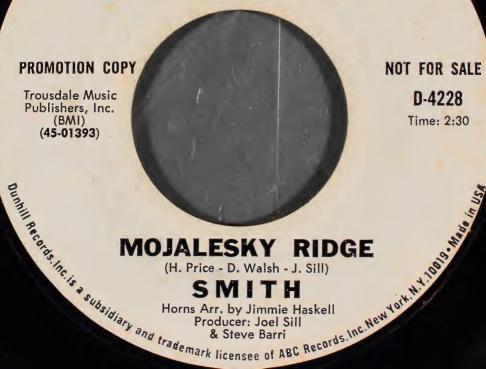
& Steve Barri

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PROMOTION COPY

Trousdale Music Publishers, Inc. (BMI) (45-01393)



NOT FOR SALE

D-4228

Time: 2:30

OH BABE, WHAT WOULD YOU SAY

(E.S. Smith)

STEREO



Capitol.

Arranged and Conducted by

NOT FOR SALE

> Chappell & Co., Inc. ASCAP Total-3:22

> > P-3383

(S45-X47866) Produced by Norman Smith

PROMOTIONAL RECORD

CRANTOL SMITH CRANTOL RECORDS **HURRICANE SMITH**

1972 Capitol Records, Inc. Recorded in England

GETTING TO KNOW YOU

(E.S. Smith)

MONO

Capitol_®

Arranged and Conducted by Hurricane

NOT FOR SALE

> Beechwood Music Corporation BMI Total-2:55

> > P-3383

(45-X47867) Produced by Norman Smith

PROMOTIONAL RECORD

HURRICANE SMITH

HURRICA Smith.

HURRICA

150,80.

150,80.

Pecorded in England

N. U.S.A. @1972 Capitol Facords, Inc.

representation of the second

WARNER BROS, RECORDS, INC MADE IN U.S.A

FRANK

Produced by Jimmy Bowen

0610

(K 5297)
Arranged by
Ernie
Freeman

THE WORLD WE KNEW (Over And Over)

(Kaempfert-Rehbein-Sigman)
Roosevelt Music Co., Inc.
BMI - 2:42
Manufactured by Bristol
Productions

representation of the second seconds of the second seconds of the second
WARNER BROS. RECORDS, INC MADE IN U.S.A.

FRANK SINATRA

Produced by Jimmy Bowen

0610

(K5296) Arranged by Gordon Jenkins

YOU ARE THERE

(Theme From The Warner Bros. Picture
''The Naked Runner'')
(Sukman-Webster) Sergeant Music Co.
ASCAP - 3:25
Manufactured by Bristol
Productions



Trans-Music Corp. BMI-2:55 F2922



Vocal Group with Orchestra (45-12937)

(Copeland-Greene-Cates)

FRANK SINATRA with Orchestra and Chorus

Conducted by Nelson Riddle



VOCAL ST-WG-39424-SP STEREO



45 R.P.M.

WTG 3800

Pub., Jasper Jeeters Music, BMI Black Platinum Music (Adm. by Analog), ASCAP

Time: 3:37 P 1981 Mirage Records, Inc.

GAMES

(Music: Vince Melamed/Words: Andrea Farber)

PHOEBE SNOW

PHOEBE SNOW

PROCED TO THE COMPTONIC TO THE



VOCAL ST-WG-39425-SP **STEREO**



45 R.P.M.

WTG 3800 Pub., Phoebe Snow Music

Time: 2:22 1981 Mirage

Records, Inc.

DOWN IN THE BASEMENT

(Phoebe Snow)

PHOEBE SNOW

Produced by Greg Ladanyi & Richie Cannata

From Mirage LP WTG 19297
"ROCKAWAY"

**ROCKAWAY"

**ROCKEFELLER PLAZA, N.Y., N.Y.

**BAWARNER COMMUNICATIONS

**AND PRODUCED OF THE PLAZA, N.Y., N.Y.

**BAWARNER COMMUNICATIONS

**BAWARNER COMMUN



COLUMBIA

@"Columbia," Marcas Reg.

STEREO Intro. :09 4:03



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10315
ZSS 161142

255 1611421976 CBS Inc. Publisher: CosmoMusic Co. (ASCAP)

PHOEBE SNOW TWO FISTED LOVE

-P. Snow- Taken From The Columbia Lp: "SECOND CHILDHOOD" PC 33952 Produced by Phil Ramone



COLUMBIA

R Columbia, 'Marcas Reg

MONO Intro. :09 4:03



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10315
ZSP 161141

② 1976 CBS Inc.
Publisher:
Cosmo
Music Co.
(ASCAP)

PHOEBE SNOW TWO FISTED LOVE

-P. Snow- Taken From The Columbia Lp: "SECOND CHILDHOOD" PC 33952 Produced by Phil Ramone



Leeds Music Corp. ASCAP-2:33 F3445



Vocal with Orchestra (45 - 15328)

PROMOTIONAL RECORD

Ross Jungnickel, Inc.

ASCAP-2:28 F3445



Vocal Group with Orchestra (45 - 15345)



PROMOTIONAL RECORD

Chappell & Co., Inc. ASCAP-2:37

F4140

Produced By: VOYLE GILMORE

Vocal with Instrumental Accompaniment (45 - 30912)

SMITH

am Butera and the Witnesses

'ARCA REG. • MIT I'VE GOT YOU UNDER MY SKIN

LOUIS

With Sam Butera of MARCA REG. LOUIS PRIMA &



PROMOTIONAL RECORD

M. Witmark & Sons ASCAP-3:03 F4140

Vocal with Instrumental Accompaniment (45-30260)

DON'T TAKE YOUR LOVE FROM ME (Henry Nemo) KEELY SMITH With Sam Butera and The Witnesses RESTRICTED TO PROTOCOLOUR MARCA REG. • NOT FOR SALE • RESTRICTED T



PROMOTION

NOT FOR SALE



KEELY SMITH

Arranged & Conducted by Ernie Freeman





0402

(HX3322) Produced by Jimmy Bowen

STANDING IN THE RUINS

(Greenfield-Keller)

Screen Gems-Columbia Music, Inc.

BMI - 2:30

BMI - 2:30



PROMOTION

NOT FOR SALE

KEELY SMITH

Arranged & Conducted by Ernie Freeman



0402

(H3424) Produced by Jimmy Bowen

THAT OLD BLACK MAGIC

(Arlen-Mercer)

Famous Music Corp. ASCAP - 2:43

From the Reprise album
R/RS 6175

PROMOTION NOT FOR SALE

CHER

Produced by Sonny Bono & David Foster Arranged by David Foster

MONO

WBS 8341

(UCA 6553)



(Sonny Bono) Chrismarc Music-BMI P1977 Warner Bros. Records Inc. 3300 Warner Blvd. Burbank. Call. YOU'RE NOT RIGHT FOR ME



Produced by Sonny Bono & David Foster Arranged by David Foster

STEREC

LUCA 655315

YOU BENOT RIGHT FO (Sonny Bono) Chrismarc Music-BML P: 977 Warner Bros. Records Inc. 3300 Warner Blvd Burbank. Call as 100

SILVER LADY

(Tony Macaulay-Geoff Stephens)





PS 45,163 (PVT 1377-M SP)

Almo Music Corp./ Macaulay Music (ASCAP) Time: 3:33 Strings & Horns Arranged by Tony King PROMOTION COPY NOT FOR SALE MONO

DAVID SOUL

PRODUCED BY TONY MACAULAY
1977 PRIVATE STOCK RECORDS, LTD.
STOCK RECORDS, LTD., New York.

SILVER LADY

(Tony Macaulay-Geoff Stephens)



PS 45,163 (PVT 1377 SP)

Almo Music Corp./ Macaulay Music (ASCAP) Time: 3:33 Strings & Horns Arranged by Tony King PROMOTION COPY NOT FOR SALE STEREO

DAVID SOUL

PRODUCED BY TONY MACAULAY PRODUCED BY TONY MACAULAY

1977 PRIVATE STOCK RECORDS, LTD. ATTE STOCK RECORDS, LTD. New York.

C 0020 A Produced by: Chuck Deat Time 2:57 Music Of The P 1978 Compass Times Pub. Records ASCAP WHEEL OF FORTUNE CHARLOTTE HURT

Compass Records -865 Battery Ln. Nashville, The





ARNER BROS. RECORDS



THE MONDAY MORNING QUARTERBACK WITH THE GROSSMONT HIGH SCHOOL PEP BAND Produced by Ron Jacobs



(QCA3600)S

3:22

THE INE (THE GAME PLAN IO (Adapt. by Santoni-Rosmini-Jacobs, Warner Bros. Music - ASCAP ©1972 Warner Bros. Records Inc.

**MC. A SUBSIDIARY AND LICENSEE OF WARNER OR OF THE PROPERTY OF THE P THE TWELVE DAYS OF CHRISTMAS THE GAME PLAN TO BEAT MIAMI)

BRNER BROS. RECORDS



THE MONDAY MORNING QUARTERBACK WITH THE GROSSMONT HIGH SCHOOL PEP BAND Produced by

Ron Jacobs



(QCA3601)S

2:24

SANTA CLAUS MEDLEY: SANIA CL (Gillespie-Coots) Leo V G. (Gillespie-Coots) Leo V G. HERE COMES SANTA CLAUS (Oakley Haldeman-Gene Autry) Warner Bros. Music - ASCAP (P) 1972 Warner P) 1972 Warner Bros. Records In G. ARNER BROS. Records In G. ARNER BROS.

"TAKE IT ALL" (Rich Landers)

DJCOPY STEREO AMI 1311AA

®1982 A.M.I. Incorporated



RECORDS

Escrow Music BMI Plum Creek Music BMI

RICH LANDERS

Produced by:
Brien Fisher

Produced by:
Brien Fisher

Road Hendersonville, Tn. 31015 (615) Road Hendersonville, Tn. 31015





Produced by: RAY BAKER Bright Sky Music ASCAP

STEREO WG-22250 A U-13183

Music Associated (P) 1985

Music Poly 1985

IN THE MORNING

(Jim Weatherly)

JIM COLLINS

Inc. 50 Music Square West 902, Nashville, The 3rd of the control o

STELLA PARTON



COMPATIBLE MONO/STEREO Promotion Not For Sale

> My Mama's Music-BMI

> > P-B-1056 SB-1056A Time: 3:14

Illiams
Clark
dsing Corp.
WEST 55 crace. DISTANDELLIEB BY ACCOAN DECTAPOR CORPORATION I'LL MISS YOU (Bob Teague) Produced by Milan Williams Engineer: Jane Clark @1982 Audio Leasing Corp.

STELLA PARTON

Promotion Not For Sale

STEREO

My Mama's Music BMI

P-A-1056 SB-1056A

Time: 3:14

sing Corp.

Some stark with the start of the DISTANDENTED BY ACCORD CORPORATION (Bob Teague)
Produced by Milan Williams
Engineer: Jane Clark

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reprise:



R-20,092 (1012)

FRANK SINATRA

Orchestra Conducted by Neal Hefti

LOVE IS JUST AROUND THE CORNER

(Gensler - Robin)
Famous Music Corp.
ASCAP
Manufactured for Bristol Productions

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REPRISE RECORDS . MADE IN U.S.A.

reprise:



R-20,092 (1015)

FRANK

Orchestra Conducted by Neal Hefti

GOODY GOODY

(Mercer - Malneck)
DeSylva, Brown & Henderson, Inc.
ASCAP
Manufactured for Bristol Productions

Vocal with ASCAP-2:28 Orchestra F3608 FRANK SINATRA



FRANK SINATRA

Arr. & Cond. by Don Costa



0249

(2449)

Produced By Sonny Burke

MAIN THEME FROM "THE CARDINAL" (Stay With Me)

(Moross-Leigh)
Chappell & Co., Inc. ASCAP 3:03
Manufactured for
Bristol Productions

WARNER BROS. RECORDS.

FRANK SINATRA

Arr. & Cond. by Don Costa



0249

(2448)

Produced By Sonny Burke

TALK TO ME BABY

(Mercer-Dolan) From the Broadway Musical "Foxy" Commander Publications ASCAP 3:00 Manufactured for Bristol Productions

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THE ZOMENES

GREATEST HITS

- 1. She's Not There (2:25)
- 2. Don't Cry For Me (2:12)
- 3. I Can't Make Up My Mind (2.33)
- 4. You Make Me Feel 30 Good (2:40)

DZS-052 DIDY 009128

Compact Classics





Produced by KENNY JONES

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- 5. Tell Her No. 12.081 6. The Kind Of Girl (2:10)
 - 7. Leave Me 8c (2:04)
 - 9. It's all Right With Me (1.51)
 - 10. I Don't Want To Know (2:06)
 - 11. I Love You (3.10) 19. Indication (3.00)
 - 13. Nothing's Changed (2/30)
 - 14. Time at in Suson (3:12)
 - 15, Imagine Ilin wan (3:11)



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MWP

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classic jazz funk Volume Two

- 1. Jimmy McGriff The Worm
- 2. Lou Donaldson It's Your Thing
 - 3. Roy Ayers
 Everybody Loves The
 Sunshine



lassic Mellow Volume Two

- 1. Bill Withers Lovely Day
- 2. Rose Royce I Wanna Get Next To You
- 3. The Temptations Just My Imagination (Running Away With Me)

CD Sampler



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Berklee

1 I hree Sleepless Nights

6 I Miss the Words of Love

7 No One Here (3:54)

8 Commitment (3:40)

ork reserved. Unauthorized copying, public 9 You Get the Best of Me (3:02)

10 Forest Floor (5:35)

11 Castle in the Sand (3:08) 12 Rock 'n Roll Invasion (3:40)

13 Together (4:10)

14 Life in a Doorway (4:27) 15 Chilly Wave of Summer

16 January 17th (3:29) 17 Haze (4:49)

18 America (3.49)

Total CD Time: 72:50

STUDIO Production Projects 1 9 9 1



Berkle Loln or to Mont

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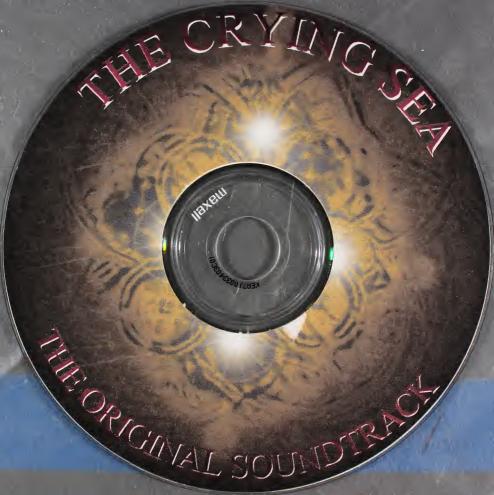
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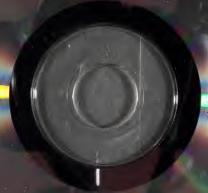




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Prayer for Peace 5:54

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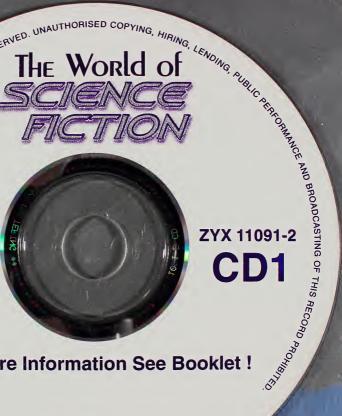


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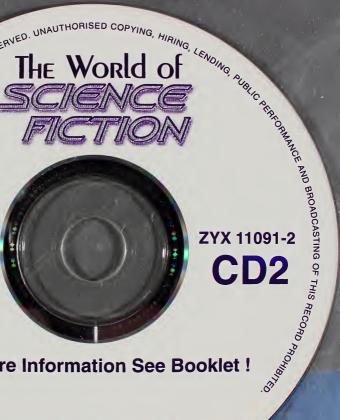
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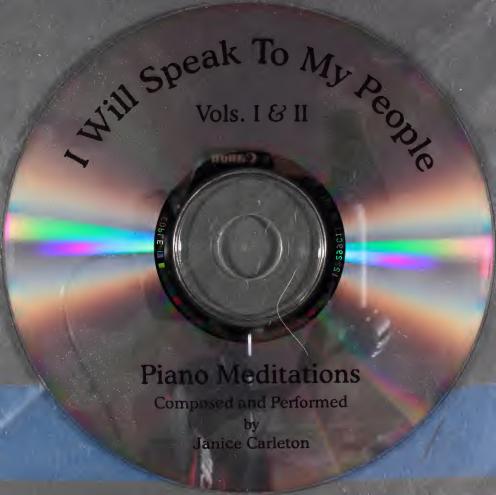
- 1. repeat offenders
- 2. rasor baby
- 5. doing time
- 4, trap you
- 5. running out
- (a) never asked
- Woontcall the police
 - 3. deathmobile
 - god complex
 - 10. soundtrack





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1. Stranger Blues (4-08)

- 2. Pickin The Blues (4,27)
- 3. The Sky Is Crying (1) 1
- 4. Shake Your Moneyin ther (3.13)
- 5. 12 Year Old Boy (8:29
- 6. It Hurts Me Too (29 5



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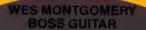
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- 7. My Meeding Heart (5:27
- Froom (4:37)
- Win Wind Woold Woos (4:01
- in the souls shining (5:12)
- 1. (3:42)
- (4:55)

Tribute To Elmore James

20



- 1. BESAME MUCHO 6:28
- 2. BESAME MUCHO (Take 2) 6-24
- 3. DEARLY BELOVED 4:48
- 4. DAYS OF WINE AND ROSES
- 5 THE TRICK BAG 4:25



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(RLP-9459)

AAD

- 6. CANADIAN SUNSET 5:00
 - 7. FRIED FIES 642
- 8. FRIED PIES (7ake 1) 6:35
- 9 THE BREEZE AND 1 4:08
- 10. FOR HEAVEN'S SAKE 4:39

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GREATEST HITS Sam COOKE





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Music for the Healing An

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- Emerald Sea (5:19) from Sound Healing
- 2 River of Dreams (6:12) from Helling Waters
- s Aulagio (1994) from Classical Healing
- 4 Gentle Season (6:46) from Tao of Healing
- 5 Easy Way (4:28) New Music ©2001 Dean Evenson



- 6 Far Am from Victoria
- Free South
- Memory of Mone irom Pencerui Pon
- g British Stock 482 trom Forest Ram

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10 *I Ching* (7:14) New **3** ©2001 Dean Evenson & Li Xiangting

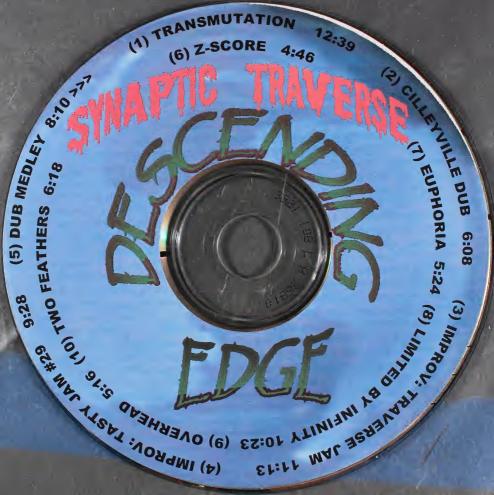
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- .5. Ink-A-dink-A-Do* September Sond ... as Jumy Durals 6. Hello Dolly ... as Carol Channing

- 7. Your Best Thing*
 8. The Wonder Of You/{Me} ... as Elvis Presley

 9. Send fra The Clowns*
- 10. Summertime* (with Se
- 11. Ah! Marie* ...
 - & Louis Frema (with sax solo)
- The writing tiling ... as Fay's
- 13. How Sweet It Is
- 14. Wonderful World ...
- as Louis Armstrong 15. Littie Darriin (wiguliar) done in one take-believe it or noti
 - - - I Belleve*

 - 21. Unchain My Fleart (sax solo) 22. One In A Million

 - 23. My Drayer . 24. In My Life

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STEVEN SEAGAL





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M. O. T.



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Paul Hardcastle





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1. sound surfer 2. inner sanctuary 3. let the way walk you
4. wakation 5 in utter suchness 6. dragonflies
7. water sculptures 8 bathing in the light 9. shanti praia
10. solar explosion, bonustrack, from the album 'In love with Life'
11. the last thing, you heard about yourself

- bonustrack with

Hariprasad Chaurasia,

Cu



T. Beloved (7:22)

2. Puzzle Pieces (3:15)

5.4./nl nd./n // rewers (0:04).

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Controller of Principle Sky (6:24)

1 NECTION (VICE)

of _mile (4,37)

Lafe (12:17)





- 1. Treading Water
- 2. Let Go
- 3. Inside My Prayers
- 4. In the Flow
- 5. drum solo#1
- 6. #1 Babe
- 7. Say What **U** Want
 - 8. Let It Out
 - 9. drum solo #2
 - 10. Attitude of Gratitude
 - 11. Singin' in the Same Key
 - 12. Sweet Virginity
 - 13. God Over Yonder

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1. I LOOKED AWAY 2. BELL BOTTOM BLUES 4. NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT 14. THORN TREE IN THE GARDEN





